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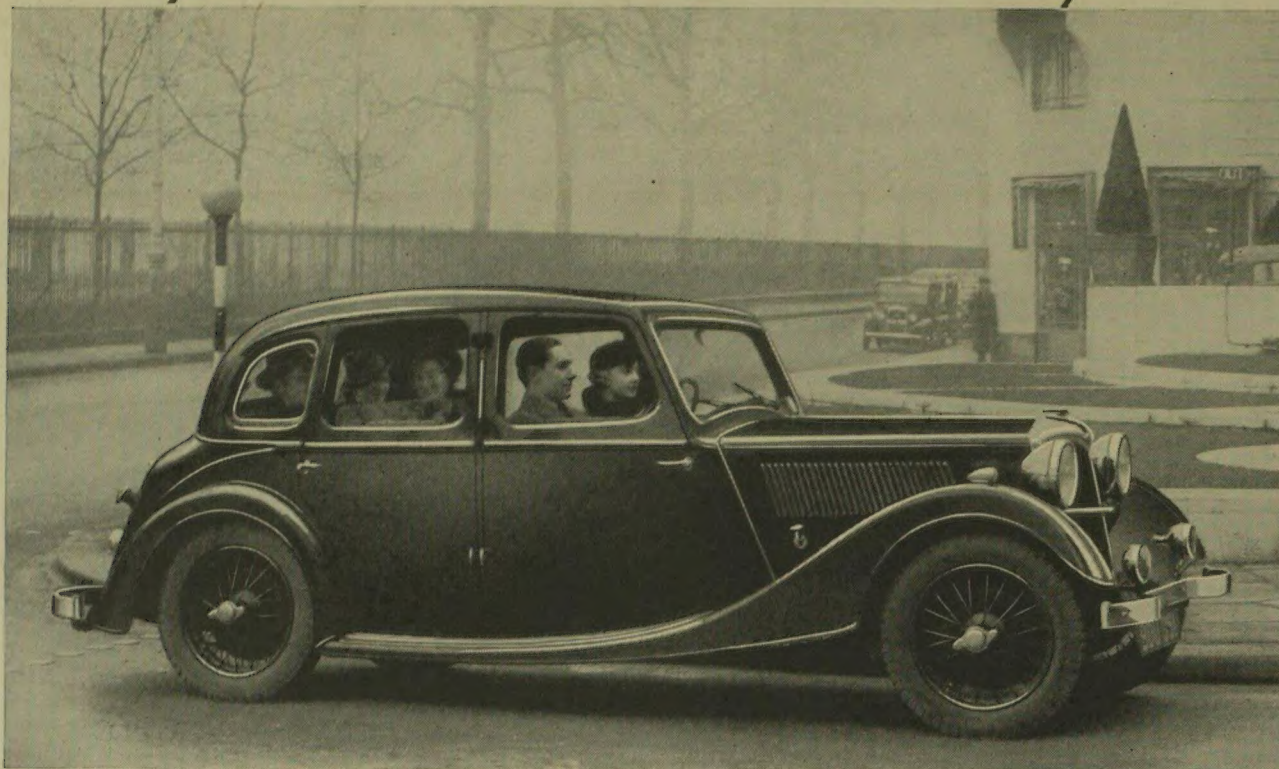
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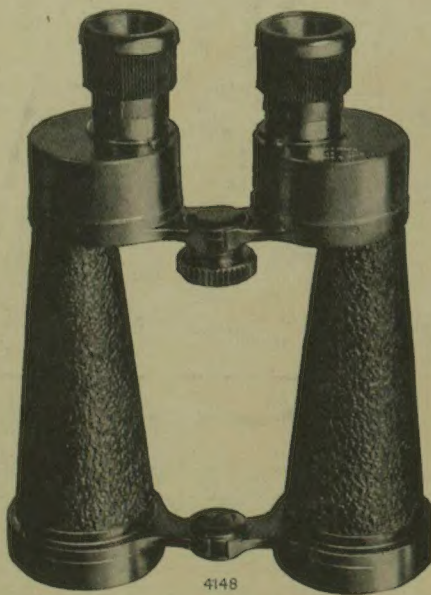
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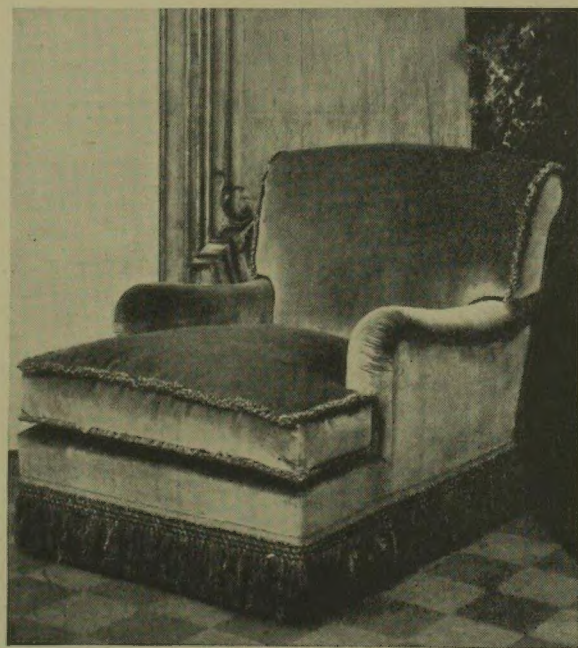


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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, MARCH 21, 1936



**THE STATE FUNERAL OF ADMIRAL OF THE FLEET EARL BEATTY: THE GUN-CARRIAGE BEARING THE BODY OF THE GREAT WAR ADMIRAL PASSING THE MONUMENT TO NELSON, ENGLAND'S SUPREME NAVAL HERO.**

Admiral of the Fleet Earl Beatty was buried on March 16, in the Crypt of St. Paul's Cathedral, beside Lord Jellicoe, whom he succeeded in the command of the Grand Fleet during the Great War. A big crowd assembled near the dead Admiral's home in Grosvenor Square to watch the coffin leave for the Horse Guards Parade. Blinds in all houses nearby were drawn, and from flagstuffs Union Jacks flew at half-mast. Flags on Government buildings were also half-

masted. The funeral procession left the Horse Guards Parade at 10.45, and went through the Admiralty Arch and Trafalgar Square to the Embankment at a slow march. Along the Embankment itself the pace was a quick march. The slow march was resumed from New Bridge Street to St. Paul's. The photograph reproduced here was, of course, taken in Trafalgar Square. Further illustrations of the funeral will be found on succeeding pages of this number.





By G. K. CHESTERTON.

THERE seems just now to be a very vivid black and white *chiaroscuro* of knowledge and ignorance where there was once something more like a twilight of general information. This is partly due to certain school methods by which a pupil only learns a period. If he is set down to some section of Victorian England, let us say, he will learn to number very neatly all the occasions on which Lord Palmerston's Under-Secretary wrote to Queen Victoria about Louis Napoleon or Kossuth; or the still more definite and dramatic occasions when he did not write to her. But if you asked such a pupil why a penny in the pocket of an ordinary Frenchman at that period bore a single Roman eagle and the penny in the pocket of an Austrian a double-headed eagle, he not only would not know, but he could not learn, without ploughing up whole centuries of empires and revolutions about which he had never been told anything intelligent at all. The result is also due to the parallel passage of modern history, the Northcliffe revolution in the newspapers. By that change, a newspaper ceased to be a summary and became a scrapbook. It became, if you will, a work of art; certainly a work of artifice, but anyhow a work of caprice. The journalistic version of events is "made up"; not always in the sense of having been invented, but almost always in the sense of having been picked out and put together. Important things can be made insignificant, and insignificant things important. It resembles the similar modern process of floodlighting, which is so called because it does not really cover everything like the flood. It picks out particular things with more than normal brightness, and leaves other patches in more than normal blackness. So we can do without a Censor, because whole tracts of experience and evidence about life at the present day are never printed and therefore need never be blacked out.

In simpler times, of course, people got some sort of truth about their own country through traditions, and about other countries through travellers' tales. But these things came from almost anywhere, and accumulated till they came from almost everywhere. There were traditions of a great many different times, and travellers from a great many different places. On the whole, the balance depended a good deal upon chance; but there was some sort of chance that there would be some sort of balance. Anyhow, the balance was not deliberately disturbed or the weights falsified to give some particular person short weight. Simple communities have a certain advantage even in their accidental way of accumulating culture. But when once this artificial light is turned on, to

pick out some things and black out other things, some curious results follow; one of which is that people who think themselves quite well informed are in a state of blank ignorance about whole patches of experience that have been blacked out. Sometimes it is a rather subtle effect. There is something in the way in which they mention some things, as compared to others, which shows that in the one case they are bursting with information and in the other case they are concealing ignorance.

It is often most obvious when they are obviously trying to be fair to both things. I read a remark in a newspaper, on the only too topical topic of a

has appeared splendidly in all the great nations of Christendom, and in all small nations too; and nowhere more splendidly than in England, though there mostly locked up in a language and a literature.

But even in the narrower sense, those who might criticise Hogarth or Turner as an artist would hardly doubt that he was a genius. On the other hand, there is something to be said for the view, suggested by Matthew Arnold and others, that France is supreme rather by a universal talent for all the arts than by supremacy of genius in any one. This in its turn, of course, is a criticism that might be criticised. Arnold, international intellectual as he professedly

was, was probably insular in not realising how Racine really stands to Milton. But this notion of the Frenchman with a talent for all arts is much nearer to the real Frenchman with a talent for all trades. It is as a Jack-of-all-trades that Jacques Bonhomme has really been conspicuous and covered his country with glory. And this is because the fundamental Frenchman is a peasant. And a peasant is always more than a peasant, in the sense of an agriculturist. He always has a number of side-lines and his life is a patchwork of different kinds of work, of the sort for which we always employ special workmen. As one who really understands that curious country has summed up this curious quality: "The French like to do things for themselves."

Now suppose the writer in the newspaper, instead of remembering that romantic legend about Parisian art-

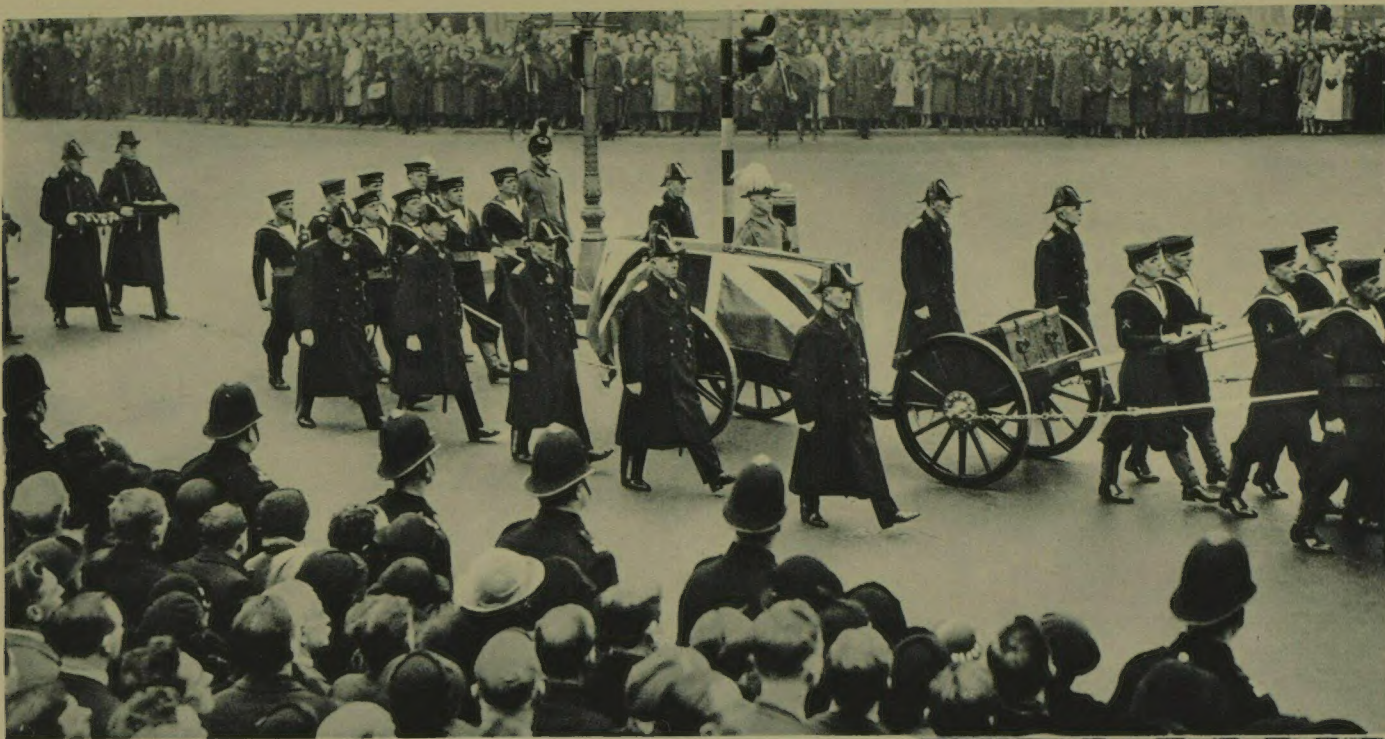
students in attics, had mentioned one or two of the broad facts, which, like the broad daylight, illustrate the real difference between our merits and values and those of a foreign country. Suppose he had said, for instance, that nearly all the French get up much earlier in the morning than we do. Suppose he had mentioned the fact that even politicians can be induced to do a little serious work before lunch. Suppose he had groped his way, through such amazing facts, to the general fact, which most people with any real grasp of that country will immediately recognise as real: that the French work much harder than we do, and much harder than most other people do. It would be quite easy to found on this a criticism as well as a congratulation. But it would let daylight on that actual peasant country and heal a hundred quarrels, like that about the trenches and the little farms; only the whole subject has been left in total darkness instead of daylight, for want of this work being done. A great man but recently dead, whose politics were none of mine, Rudyard Kipling, was still doing this great work for England and Europe when he died.



THE OFFICIAL PICTURE OF THE JUBILEE THANKSGIVING SERVICE IN ST. PAUL'S CATHEDRAL LAST YEAR: A PAINTING BY FRANK O. SALISBURY, INSCRIBED: "THE HEART OF THE EMPIRE, MAY 6, 1935. 'THE KING SHALL REJOICE IN THY STRENGTH, O LORD.'"  
Mr. Frank O. Salisbury recently completed his painting of the Jubilee Service of Thanksgiving in St. Paul's, and it has been inspected by Queen Mary. The picture is the official commemoration of that historic occasion, and is to hang in Buckingham Palace. It contains no fewer than seventy-five portraits. In the row behind King George and Queen Mary, from left to right, are the Duke and Duchess of York with their children, Princess Elizabeth and Princess Margaret Rose, Queen Maud of Norway, the Prince of Wales (now King Edward VIII.), the Princess Royal, and the Duke of Connaught. In the next row are the Duke and Duchess of Kent, the Duke of Gloucester, and (the late) Princess Victoria. To the right of Queen Mary are Mr. Ramsay MacDonald (then Prime Minister), the Speaker, and the Lord Chancellor, behind whom is Mr. Baldwin. On the altar steps, in front, is the Archbishop of Canterbury, and, further to the right, the Bishop of London. King George entrusted the sale of reproductions of this picture to "The Times," and all profits will go to King George's Jubilee Trust. There is a limited edition of signed colour prints at £5 5s. each, and a cheaper edition at £1 1s. each. These prints, measuring about 30 in. by 19½ in., are obtainable from the Publisher, "The Times," Printing House Square, E.C.4. The size of the original painting is about 12 ft. by 8 ft.

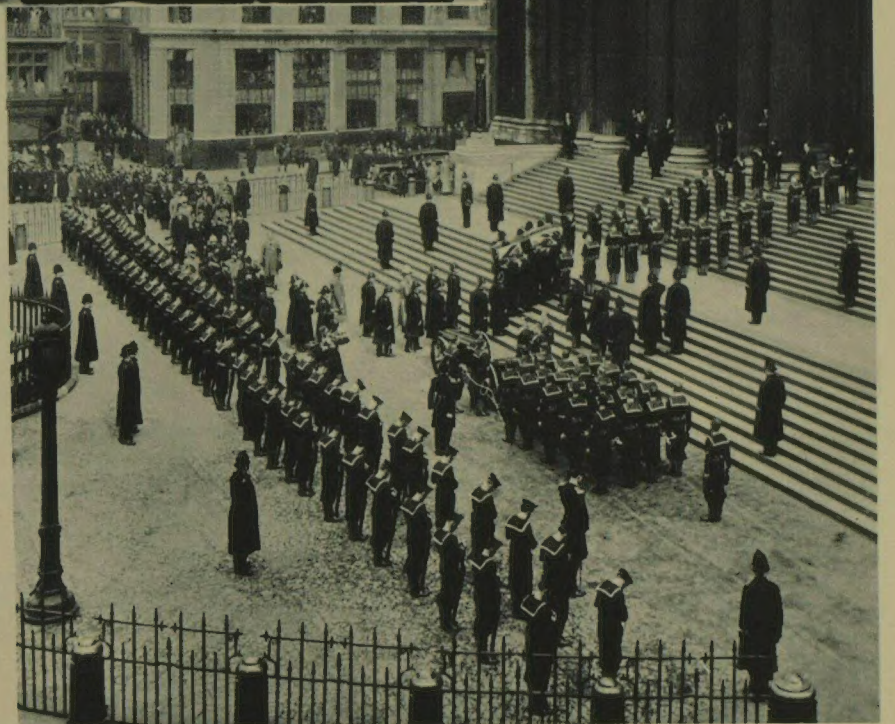
comparison between French and Germans, in which the writer, I suspect, made a pathetic and almost desperate attempt to be fair. He happened to be familiar with certain facts about Germany, but he added something that sounded more or less like this: "Of course, I suppose we must always be grateful to France for her artistic genius." And at the mere sight of those words I was absolutely certain that, just as he happened to know something about Germany, so he happened to know absolutely nothing about France. As I say, the impression of such a thing is somewhat subtle. But it sounds to me like a man being asked about China, and saying he supposed it produced china, or made very good China tea. It connects itself with the immortal being who talked about Brazil where the nuts come from; and would doubtless talk about Russia where the caviare comes from, or Italy where the macaroni comes from. The association of France with artistic genius is equally false, even though it is true. It is part of the idea that all Frenchmen live in Paris and all Parisians live in the *Quartier Latin*. In fact, it is not much use as a distinction. Artistic genius





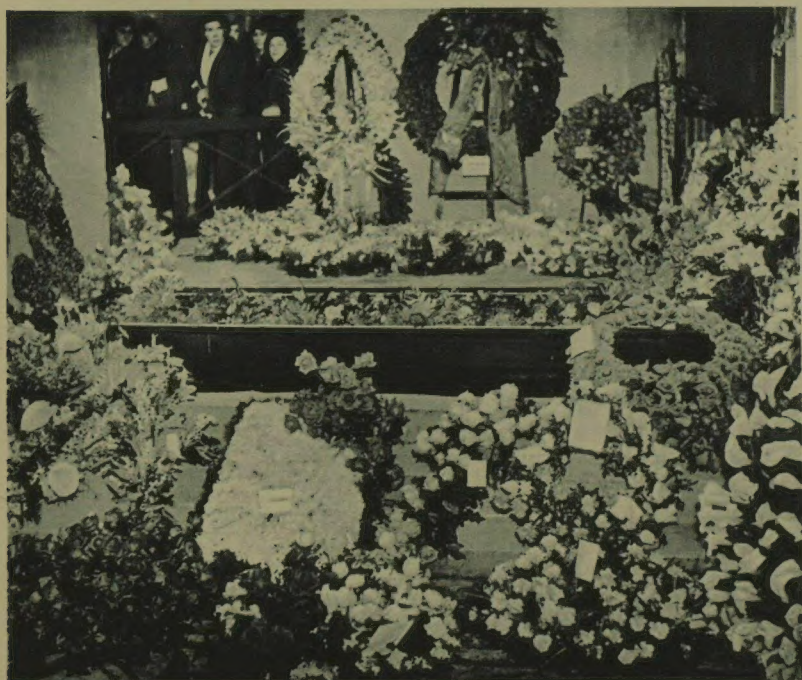
# THE FUNERAL OF LORD BEATTY: KING EDWARD'S ELDEST BROTHER AND SIX ADMIRALS OF THE FLEET ACCOMPANY THE GUN-CARRIAGE.

EARL BEATTY'S COFFIN ON ITS WAY TO ST. PAUL'S; WITH THE PALL-BEARERS: A GROUP INCLUDING LORD CAVAN, LORD TRENCHARD, SIR ROGER KEYES, SIR REGINALD TYRWHITT, AND SIR ERNLE CHATFIELD.



AT ST. PAUL'S: THE SCENE AS THE COFFIN WAS BEING BORNE UP THE STEPS OF THE CATHEDRAL; SHOWING THE NAVAL GUARD OF HONOUR AND DISTINGUISHED MOURNERS.

FOLLOWING THE COFFIN OF THE ADMIRAL WHO WAS ALSO AN INTREPID RIDER TO HOUNDS: MEMBERS OF FAMOUS HUNTS TO WHICH HE BELONGED IN THE FUNERAL PROCESSION OF EARL BEATTY.



WHERE BEATTY RESTS IN THE CRYPT OF ST. PAUL'S, NEXT TO THE TOMB OF JELlicOE AND FACING THAT OF NELSON: FLORAL TRIBUTES BY THE GRAVE.

The funeral procession of Earl Beatty consisted of detachments from the Services and ex-Servicemen who had fought under Beatty in the war. The Duke of York represented the King and walked behind the coffin, accompanied by the Duke of Kent. The gun-carriage was drawn by naval ratings, and the pall-bearers were Sir Henry Oliver, Sir Osmond Brock, Sir Roger Keyes, Sir Reginald Tyrwhitt, Sir Ernle



FOLLOWING THE GUN-CARRIAGE: VISCOUNT BORODALE AND THE HON. PETER BEATTY—EARL BEATTY'S SONS; WITH THE DUKE OF YORK (REPRESENTING THE KING) AND THE DUKE OF KENT.

Chatfield, and Sir Frederick Field, all Admirals of the Fleet; Lord Cavan, Lord Trenchard, Admiral Sir William Goodenough, and Admiral Sir Walter Cowan. Earl Beatty's two sons, Viscount Borodale and the Hon. Peter Beatty, followed the coffin. Lord Beatty was buried under the dome of St. Paul's, beside Jellicoe, his former chief, whom he succeeded in the command of the Grand Fleet.



## BOOKS OF THE DAY.

IN the evolution of government, a great factor has been the growth of the police, and to-day the conception of police work is enormously enlarged. It is a commonplace to talk of "policing the Empire," and some idealists look to an international police force as a panacea for human ills. Will there ever be a rational organisation of mankind, with racial and territorial differences composed, local government with a representative world council, universal free trade, no causes of war, and only "police" forces to preserve law and order? At the moment such a vision is slightly Utopian, yet it does not seem inherently impossible. Why not get together and begin to work it out? Here is a constructive task for the League of Nations!

Police duties differ widely in various lands. A London constable, for instance, might feel somewhat "off his beat" if suddenly transferred to the regions described in "POLICING THE ARCTIC." The Story of the Conquest of the Arctic by the Royal Canadian (formerly North-West) Mounted Police. By Major Harwood Steele, M.C., F.R.G.S.; historian of the Canadian Government Arctic Expedition of 1925. With Illustrations and Map (Jarrolds, 18s.). The author is a son of the late Major-General Sir Sam Steele, an original member of the Force, and commander in the Yukon during the great gold-rush. Major Steele has had a great subject, and he has handled it admirably, in a book claimed to be the first complete and authentic record of R.C.M.P. work in the northern territories. We read of "dangerous man-hunts; the overpowering and rescue of homicidal maniacs; the crushing of the 'murder wave' among the Eskimos; the aiding of lost or missing men." The tracking of criminals over vast areas, however, is but a part of the work, which consists largely of explorations rich in adventure and deeds of heroism.

Readers whose knowledge of Scotland Yard man-hunts is derived from detective fiction, as in the works of Mr. Freeman Wills Crofts, will like to meet in Major Steele's pages a real-life Inspector French, one of whose exploits may be quoted as typical of policing in the great White North. "French had safely taken his entire party," we read, "living largely off the country and in native style, across the sinister Barrens and back. He had been absent over ten months, spent six on the trail, covered 5153 miles, 4055 of these in actual travel, the rest in hunting, seeking native camps, and the like. Finally, he had made the Force's longest patrol and, almost undoubtedly, the longest ever made by a police force."

Another exceptionally fine feat—a sledge journey of 1700 miles in 81 days—was accomplished by a party under Sergeant A. H. Joy. In this connection Major Steele recalls: "Byrd invited Joy to fly with him to the South Pole, as expert adviser in case of a forced march back. . . . Joy declined this glory." So far, I believe, there is no talk of "policing the Antarctic," as there seems to be nothing much to police there except those amiable and law-abiding birds, the penguins, unless it be the whaling industry. But the above-mentioned allusion to a famous American polar explorer, the only living man who has reached both Poles, brings me to a fascinating account of his latest achievement, of special interest since the Ellsworth adventure in the same region. No narrative could reveal more vividly the actualities of modern polar exploration than "ANT-ARCTIC DISCOVERY." The Story of the Second Byrd Antarctic Expedition. By Richard Evelyn Byrd, Rear-Admiral, U.S. Navy, Ret. With Introduction by Claude A. Swanson, Secretary of the U.S. Navy. With ninety-four illustrations and two Maps (Putnam; 18s.). In this volume the annals of the Antarctic have received a new chapter of outstanding importance.

Admiral Byrd's book is a magnificent record of courage and endurance in constant peril and hardship. What could be more thrilling, for example, than the description of the ship playing hide and seek with giant icebergs in gale and fog? The geographical results are summarised as follows: "The total area brought within the range of vision of the aerial or surface parties operating from Little America as a base was approximately 450,000 square miles. Of this, 290,000 were previously unknown. At sea, in the neighbourhood of 160,000 square miles of unknown waters were explored. Thus a grand total of new land and sea of roughly 450,000 square miles was added to the map. This area is equal in size to the north-eastern United States from the Canadian border to the Ohio River." On

the scientific side, many new and valuable data were obtained, including petrified remnants of semi-tropical vegetation, only 180 miles from the South Pole. Admiral Byrd draws an interesting contrast between the Antarctic and the Arctic in the matter of fauna and flora, wherein the Antarctic is now comparatively "a vacuum."

The remaining items on my list concern the police in various countries or crimes with which they have to deal. Two more works of Transatlantic origin both emanate from the United States. Colonel Lindbergh's recent acquisition of a home in England (illustrated in our last number) makes him seem like one of us, and enhances his already great popularity here. Consequently there will doubtless be much demand for "The

(not "the loveliest village of the plain"), emulated Haroun Al Raschid by wandering about the streets at night in disguise, but with somewhat different motives. Osborne's object was to study the ways of graft, oppression, and crime. Once he spent a week in prison (with the Governor's connivance) to study conditions at first-hand. Later he was for a time the Warden of Sing-Sing. It was perhaps natural that in a crime-ridden country his efforts for the betterment of convicts provoked strong opposition. English prison reform has lately been recalled by allusions to Elizabeth Fry and by the biography of John Galsworthy, reviewed here a few weeks ago. Hence it becomes all the more interesting to study the corresponding American scene.

The above-mentioned book about the Lindberghs, being mainly a record of the celebrated murder case, finds its closest parallel on this side in the well-known series, Notable British Trials, to which are now added "THE TRIAL OF SIDNEY HARRY FOX" and "THE TRIAL OF ALMA VICTORIA RATTENBURY AND GEORGE PERCY STONER," both edited by F. Tennyson Jesse. Author of "Murder and Its Motives." Illustrated (Hodge; 10s. 6d. each). The Fox case was a revolting tale of matricide, its sordidness relieved only by the peculiar personality of the victim. Humanly speaking, the Rattenbury trial is far more interesting—again through the character of the woman in the case, who was acquitted and atoned for her follies by a suicide more courageous than that of any ancient Roman. Miss Tennyson Jesse writes of her with sympathy as "a generous, kindly, lavish creature capable of great self-sacrifice" and "anxious to take the whole blame if by so doing she could save her lover." After her death, it may be recalled, Stoner was reprieved.

The evolution of "constabulary duty," from early days up to the Hendon college, is traced in a very readable and informative volume, "POLICE AND PUBLIC." By Maurice Tomlin. Formerly Assistant-Commissioner, Metropolitan Police. With twenty-two illustrations (Long; 18s.). The author's object is to help the public and the police to understand each other better and improve their mutual relations. There are interesting chapters on police in fiction, criminal investigation (with some famous trials), and Colonial police work in West Africa.

The campaign against one form of crime—the drug traffic—is vividly recorded in "THE LAST PLAGUE OF EGYPT." By Baron Harry D'Erlanger. With numerous illustrations (Lovat Dickson; 10s. 6d.). The interest lies partly in the ingenious dodges of the drug purveyors, but chiefly in the personality and career of the man who suppressed the evil and saved Egypt, namely, Russell Pasha (otherwise Thomas Wentworth Russell), who in 1929 became Director of the Central Narcotics Intelligence Bureau. The book concludes with some startling suggestions about the political use of drugs in the Far East.

Sir Ian Hamilton, admiring the courage of spies—an opinion which, I believe, he shares with Lord Baden-Powell—vouches in a commendable Foreword for the authenticity and thrilling character of "HIGH TREASON." Four Major Cases of the St. Petersburg Personal Court Branch. By Colonel Victor K. Kaledin. With Portrait of Author (Hurst and Blackett; 18s.). Colonel Kaledin relates his experiences, just before the war, as an agent of the old Imperial Russian Intelligence Service, whose special duty was the protection of the Imperial Family. The book reveals much concerning the sinister side of the Russian Court and its entourage.

The four chapters deal respectively with the assassination of Premier Stolypin, the theft of the Baranova formula, the Brest-Litovsk drainage contract, and the Black Mass of Hannula.

I am not quite sure what constitutes a criminologist, but if the word means a reader addicted to true chronicles of crime and lurid incidents in felonious lives, he will find much to his taste in "BOTH SIDES OF THE DOCK." By Charles Kingston. Illustrated (Melrose; 16s.). There are four sections, entitled respectively "A Variety of Villains" (with thirteen examples), "Six Super-Rogues," "Deceits and Deceptions" (eight examples), and "Miscellaneous," in four chapters. The book, in fact, has all the attractions of a rogues' gallery.

C. E. B.



AN INTACT TOMB OF THE EIGHTEENTH DYNASTY EXCAVATED AT THEBES: THE RUINED PORTICO OF THE TOMB OF SEN-MUT (AT TOP OF HILL); AND AN ARAB SQUATTING BESIDE THE STILL SEALED UP BURIAL CHAMBER OF SEN-MUT'S FATHER AND MOTHER (CENTRE).

The Egyptian Expedition of the Metropolitan Museum of Art, New York, reports a most interesting discovery in the course of excavations on the west bank of the Nile at Thebes: the intact tomb of Ra-mose and Hat-nufer, the father and mother of Sen-Mut, who was Chief Steward of Amun in the reign of Queen Hat-shepsut and architect of her temple at Deir el Bahri. A small tomb chamber, cut into the rock face below the tomb built for Sen-Mut himself, contained the bodies of Sen-Mut's father and mother and was crowded with other funerary material. Sen-Mut had given his mother a first-class burial, providing her with a copy of the Book of the Dead, a heart scarab, and a gilt mask. His father was for some reason not so well treated, and none of these items was found in his coffin, which was of very mediocre quality. The discovery dates from the early fifteenth century B.C.

Reproductions by Courtesy of the Metropolitan Museum of Art, New York.

LINDBERGH'S." The story of a Distinguished Family. By P. J. O'Brien, Aviation Editor, *The Philadelphia Record*, U.S. Navy Aviation Service, the World War. With thirty-eight illustrations (John Long; 18s.). I must confess, however, to being rather disappointed with this book, as the family history and the aviation achievements occupy only about one-fifth of the whole. The rest is a full account of the kidnapping tragedy and the trial of Hauptmann, told in "colourful" American descriptive style, with full pressure on the pathetic and sensational stops. I see no indication of the book being authorised by the Lindbergh family. While yielding to none in admiration of the great airman, I become a little tired of seeing him continually called "the Lone Eagle." From a criminological point of view, of course, the book is of deep interest.

American crime is seen from another angle in a real biography—none the less dramatic for being free from sensationalism and written in a dignified manner—namely, "THERE IS NO TRUCE." A Life of Thomas Mott Osborne. Prison Reformer. By Rudolph W. Chamberlain. Illustrated (Routledge; 12s. 6d.). Here we have the story of a millionaire philanthropist who, when Mayor of Auburn



THE LITTLE BURIAL CHAMBER OF SEN-MUT'S FATHER AND MOTHER WHEN FIRST OPENED: THE SPACE FILLED WITH BOXES, BASKETS, AND OTHER FUNERARY MATERIAL.



## LORD BEATTY BORNE TO ST. PAUL'S—TO REST BY NELSON AND JELlicoe.



BEATTY'S BODY ON ITS WAY TO ITS LAST RESTING-PLACE IN THE CRYPT OF ST. PAUL'S, BESIDE THE TOMB OF JELlicoe AND FACING THAT OF NELSON: THE COFFIN BEING BORNE UP THE STEPS OF THE CATHEDRAL BY CHIEF-PETTY OFFICERS.



THE FUNERAL IN ST. PAUL'S: THE ARCHBISHOP OF CANTERBURY DELIVERING THE ADDRESS OVER THE COFFIN, WHICH WAS COVERED WITH A UNION JACK FROM THE "LION," BEATTY'S FLAGSHIP.

On our front page we give a photograph of the funeral cortège of the late Earl Beatty passing through Trafalgar Square on its way to St. Paul's. The coffin, which is seen here, was covered with a Union Jack from the "Lion," which was Beatty's flagship when he commanded the battle-cruisers in the Heligoland Bight engagement and also at the Dogger Bank until she was hit

and he was compelled to transfer to a destroyer. At Jutland the "Lion" bore the brunt of the preliminary battle-cruiser engagement, and was lucky not to be put out of action. In his funeral address at St. Paul's, the Archbishop of Canterbury spoke of Beatty's courage and self-control. "In him," he suggested, "something of the Nelson spirit seemed to have come back."



## "SOME DRAW!"

"OIL PAINT AND GREASE PAINT": By DAME LAURA KNIGHT, D.B.E., R.A.\*

(PUBLISHED BY IVOR NICHOLSON AND WATSON.)

**A**FFIRMING in "Man and Superman"—and by no means attitudinising as "one old clown to another," as when greeting Whimsical Walker at Olympia—George Bernard Shaw declared: "The true artist will let his wife starve, his children go barefoot, his mother drudge for his living at seventy, sooner than work at anything but his art." Dame Laura Knight would be less pontifical; but her love for her profession is so intense that it has coloured her every thought and act and deed.

When she was on the road with Carmo's, accepted as an integral part of the show, travelling Circus Special, striving, eating, washing-up, looking for *letari* with the rest of the apartment-seekers, and was painting and drawing the O'Gusts (as she prefers to style them, rather than agree to the Frenchified Augustes), the bareback riders, the trapezists, the acrobats and tumblers, zebras, those "buffers" who are circus dogs, the proud Liberty horses and their less aristocratic fellow-artists, the elephants, and the lions of the superbly brave Togare, no outsider realised that, behind the immensity of her effort, was the enjoyment of a nerve-straining, body-racking job grappled with and held down; not even her husband, who wondered at the "discomfort" in which she was glorying—and so, incidentally, belied Wilde's dictum: "Artists, like Greek gods, are only revealed to one another."

"Certain people have often asked," she writes, "'Are you never going to settle down and paint what you can paint and stop making fresh studies?' It is impossible to stop! Inside is a burning passion to solve new mysteries—a horse—a landscape, sky, or sea—a lion—a figure in movement or in stillness—a street, a crowd or a portrait of a man, woman or child—a dog, a cat. It is ridiculous."

It may be ridiculous, but it is fine. And nothing has, or will, cause her to slacken. Certainly not hardship. She is the born fighter. One bitter day in 1896, when she first tried to compose pictures, she asked an old Nottingham stall-holder how she bore the cold. The answer must have pleased her mightily. "'Oh,' she said, 'it's all right once you get comfortably perished.'"

Dame Laura has been "perished" oft and again, and she, too, has found that it's all right.

From the childhood hours she gave to her first sketching on the backs of the leaves of an old factory ledger and on the straggling oases between deserts of scrawled entries,

at Lucien Schmidt's atelier. She persevered when she was both student and "teacher" at fourteen. She faced ridicule, disappointment, rejections, the pinch of hunger, the gloom of suburban villadom, the death of mother, sister, Grandma and Little Grandma—then, alone, "a dread of life and an awful fear of the future" tortured her. She fought and fought and fought; her first commission, three guineas for an advertisement-card design—"The Sun Never Sets on Hawkes's Band Instruments"; learning from the book of life, even as she was to do at Staithes, "where the characters lived, played their passion of toil,



DAME LAURA KNIGHT AT THE AGE OF FOURTEEN, WHEN SHE WAS BOTH ART STUDENT AND "TEACHER" IN NOTTINGHAM: A PAINTING BY HAROLD KNIGHT, THE FELLOW-STUDENT WHO IS NOW HER HUSBAND AND AN A.R.A.

hate, ecstasy and death—you had only to look—every day a page turned." You had only to look! But how many would have seen?

The years went by. They were hard-lying years, many of them, softened by spasmodic successes for her husband, Harold, and herself, with veal-and-ham pie and meringue à la crème as culinary climax. Money remained a rarity; and, after all, the most penurious of artists must find cash for working tools, materials and models, particularly models, for the least amateur of sitters could demand the last coppers in the purse and sneer when there was naught but a ha'penny. What a relief to the exchequer was a Newlyn studio! "The previous tenant, who must have been very rich, had each day, when cleaning her palette, larded the beams with vast quantities of unused paint. It could all be used again if the skin was peeled off; I did not buy expensive colours, such as cadmium, for a whole year." Yet, there was zest; and, in the end, there were bays for the victors.

The scenes?

Nottingham, where Dame Laura slaved, stood firm in misfortune, endured third-hand clothes, for twelve months ate little but porridge and bread and butter and tea in order to save for a visionary visit to Paris, painted a toenail black when it showed through stocking and shoe.

The Yorkshire fishing village of Staithes—Steers to the Oldest Inhabitant—where cobbles might never return to the quay though women wept, and guernseyed, sea-booted men said "Niver larn t' swim; it only taks you longer to droon"; a place of religious fervour and strong language, Primitive Methodists and primitives; a place of freedom, austerity, savagery, wildness, queer characters, and of ladders borne horizontally: "a body lies lashed, an effigy on a tomb—the remains of the father who has 'washed in' higher up the coast."

Cornwall, whence, in 1909, five years after Dame Laura had had her first varnishing ticket, "The Beach" was sent to the Academy, to be a picture much discussed. "On Private View Day Mrs. Asquith was overheard to say, 'Who is this Laura Knight?'" Cornwall, where artists were among artists in a world of their own and among the "names" were the Proctors, Stanhope Forbes, and A. J. Munnings, "the stable, the artist, the poet, the very land itself."

Holland, with the first sight of Rembrandt's "Night Watch" and of masterpieces by other "magicians with paints." And the introduction to Laren. There, you stayed at Vrow Kam's pension, and "it was the custom to rent a place for five gulden a week. This gave you the

privilege of invading the privacy of any part of a house. You could just walk into any room and set up your easel, even if it were to paint a sick person lying in a cupboard-bed. Any peasant belonging to the farm would pose for you, if they were not too busy; one woman made it her main occupation. To have painters in the house was usual. You were part of the household, no more encumbrance than the animals, actually wanted as contribution to the yearly income. Grandparents had posed in their cradles for famous Dutchmen. Anton Mauve had done many of his pictures of sheep grazing by the road at Laren. The peasants were as used to painters as to the air they breathed. No one interfered with you, unless you attempted any work without paying the proper fee; then the people would crowd round you and shove their thumb and forefinger right in front of your face, saying 'Geld! Geld!' If this was ignored, children were sent to drive you away."

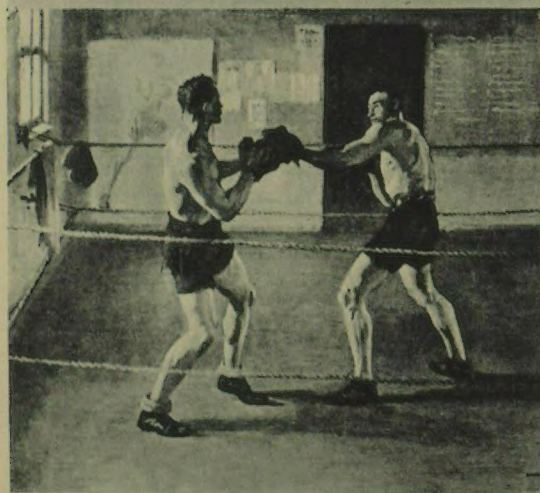
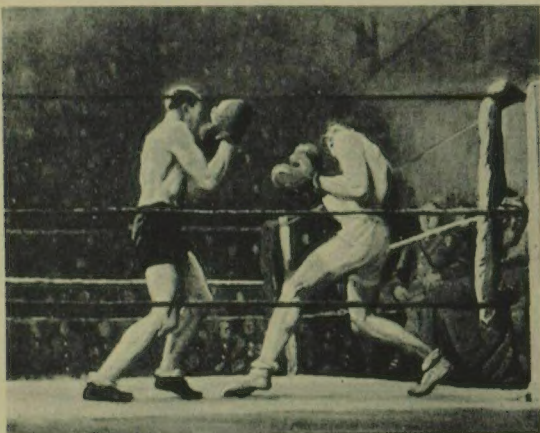
London and the high roads: the footlights and the Big Top and the rehearsal room.

Thus, in intimacy, Dame Laura moved, as she puts it, right in the middle of her subject, ignoring the model of the Throne and scorning the conventional north-light studio. She is essentially an illustrator. Imaginative as she is, a being of sense and sensibility, she must see; but, seeing, she not only portrays but interprets.

To achieve her aims, she has been to constant trouble and has toiled and moiled ungrudgingly. Her circus studies she made in and about the circus, luxuriously walled in London, under tents in the country, hustled by performing pachyderms, darting aside as the Liberty horses left the ring at the gallop, jostled by her pals the artistes, cramped in corridors, corners, dressing-rooms and caravans, sketching and painting in conditions that would drive the average artist straight to the lassitude of the lay figure.

Her Russian Ballet pictures took her to the theatre at all hours. She had the freedom of the stage and the stalls and, for long, the friendship of Pavlova: "The house became electrified directly she stepped on the green, for although as a dancer she was inimitable, it was, as Cecchetti told me years later: 'Pavlova has that about her, she only need come on to the stage and hold out her hand. . . .'"

To make other dancing studies, she paid for lessons at Tiller's; but she did not dance—she drew. "An old Italian lady took the classes. . . . The students were dressed in old stage ballet frocks of every colour, some spangled and torn, one or two white ones stood out ethereally. On the chairs by me sat the mothers, sad, dark and bulky



"BOXING CONTEST": WORK DONE, IN 1917, WHEN DAME LAURA KNIGHT WAS PAINTING IN WITLEY CAMP, WITH THE BANTAM-WEIGHT CHAMPION OF ALL THE FORCES TO TEACH HER THE POINTS OF THE SPORT.

until the day on which she could afford to "go a-bust on canvases and paint," she never let things frighten her, and she has the strength of will to destroy as well as to create, to break up and fire and to begin again.

A high courage, hers. She has known sordid, humiliating poverty, the nightmare lack of pence, with a family selling-up, for the household depended upon lace and the lace trade was bad. She battled against the rigours of a school in France in which morbidity and detestation were her bedfellows and her only consolation was attendance



"A WINDY NIGHT IN THE PONY TENT": A WORK DONE WHEN DAME LAURA KNIGHT WAS ON THE ROAD WITH CARMO'S, STUDYING LIFE IN A TRAVELLING CIRCUS IN 1931-32.

Pictures reproduced from "Oil Paint and Grease Paint" by Courtesy of the Author and of the Publishers. Copyrights reserved.

in comparison with the slender youth of the dancers. A scene of indescribable loveliness and character, typifying the stage, the panto, the chorus."

The originals of her little negroes were found in Dr. Baer's children's hospital in Baltimore.

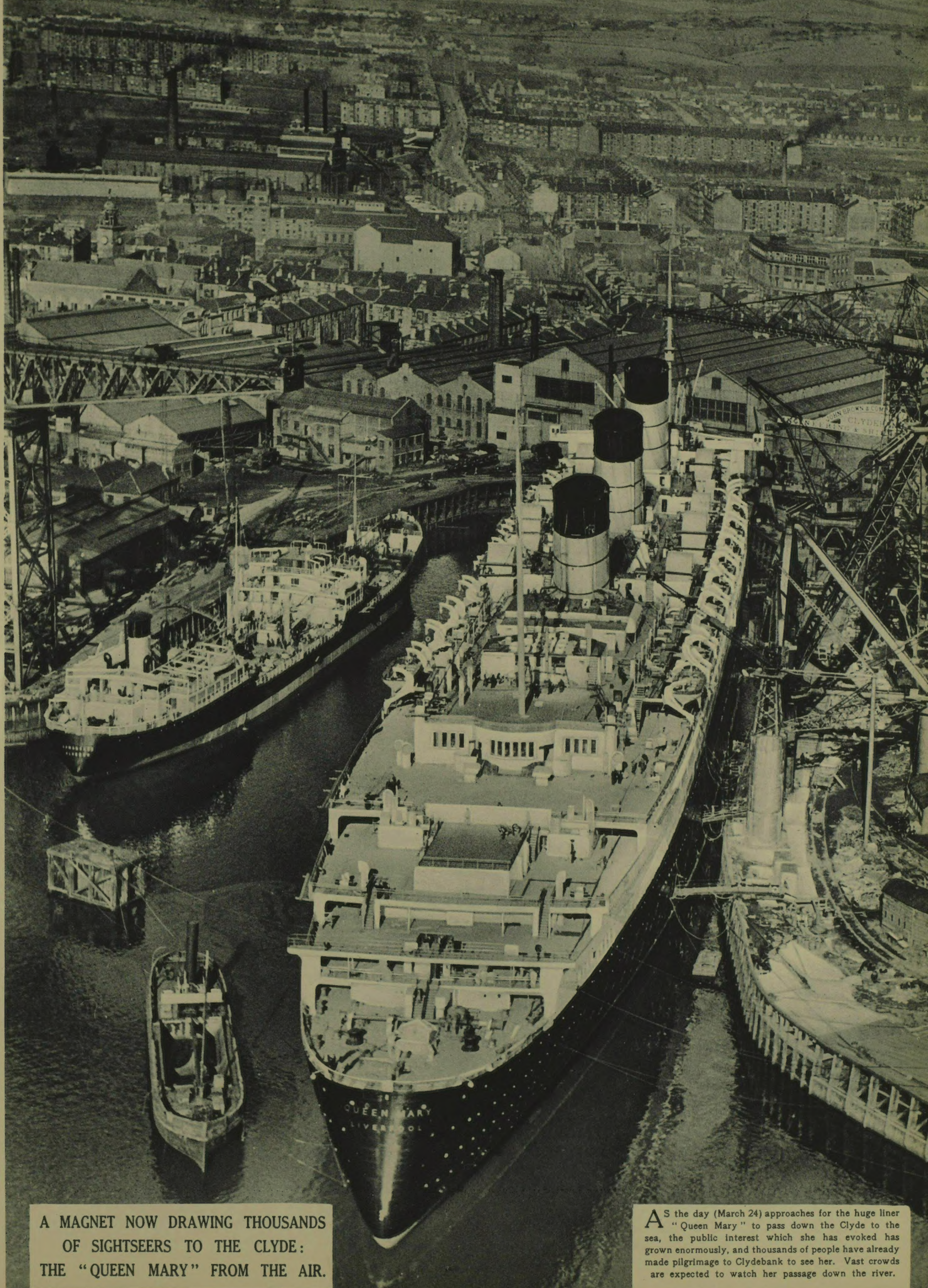
Her pictures of boxing—for the Canadian War Records—were done in Witley Camp, where the gymnasium was her studio and the bantam-weight champion of all the Forces, with cauliflower ear, half-closed eye, and beetling brow, was her "devoted attendant, model and teacher of all points of the sport."

And so on and on she has advanced; valuing over every other opinion such comments as that of the rifle-range woman of Hampstead: "Oh, you're the lady who drew me; some draw it was too!"; and, fortunately, forgetful of an early criticism: "Your work is strong like a man's. Why don't you develop your feminine side? You must draw from your wrist, not your shoulder."

Straight from the shoulder. That might well be Dame Laura's motto. Her autobiography is as vivid as her personality, as vigorous and vital as are her pictures. The book is the woman. E. H. G.

\* "Oil Paint and Grease Paint." By Dame Laura Knight D.B.E., R.A. Illustrated. (Ivor Nicholson and Watson; 21s.)





A MAGNET NOW DRAWING THOUSANDS  
OF SIGHTSEERS TO THE CLYDE:  
THE "QUEEN MARY" FROM THE AIR.

AS the day (March 24) approaches for the huge liner "Queen Mary" to pass down the Clyde to the sea, the public interest which she has evoked has grown enormously, and thousands of people have already made pilgrimage to Clydebank to see her. Vast crowds are expected to watch her passage down the river.





## THE WORLD OF SCIENCE.



### FLIGHTLESS BIRDS IN THREE CONTINENTS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

PRIMITIVE birds and, more especially, such as have lost the power of flight, have lately been occupying my attention. Though mainly concerned with their skeletons, other aspects have emerged which I feel are of sufficient general interest to enlarge upon on this page. By "primitive" birds, I should explain, I mean those which in their general structure present more ancient, less specialised structural stages than are to be found, say, in the plovers and gulls, or the cranes and the "perching birds." And more especially I am concerned now with the ostrich tribe, all of which, save the tinamous, have lost the power of flight.

This loss, however, is by no means confined to the ostrich tribe. And this fact is noteworthy, for these flightless species are, so to speak, the victims of "comfortable circumstances." For birds do not, as we might suppose, fly for the pure joy which this form of movement affords them. Where they have few or no enemies, an equable climate, and can find an abundance of food on the ground throughout the year, they have no incentive to flight. Generation after generation, enabled thus to live a life of splendid ease, brought, inevitably its penalty. For in each succeeding generation the wings, from lack of use, lose something of what we may call their viability, till at last they are no longer capable of lifting the body from the ground. This process of degeneration goes steadily on, till at last the separate elements of the wing begin to show stages of degradation beyond all possibility of recovery. Those now extinct giant pigeons, the dodo and the solitaire, will suffice as examples.

Flightlessness, it is clear, is dependent on the matter of food-supply. The flightless extinct diver, *Hesperornis*, which carries us back to the cretaceous era, having the great wide sea to roam in, found an abundance of food, and, having no need of wings when ashore, they gradually degenerated, till at last only the upper arm-bone, or humerus, remained of what was once a wing.

Of the ostrich tribe to-day, we have the African ostrich, the South American rhea, and the Australian emu: all giants among birds and living on continents. And they are all flightless. From this we may infer that they have always lived in a land of plenty, rendering flight for the purpose of securing food unnecessary; and must also infer that their numbers suffer no appreciable diminution from the attacks of enemies. There must be tolerable freedom from predacious animals. The dodo and the solitaire lived in their respective fastnesses, the islands of Mauritius and Rodriguez, till the introduction of pigs and dogs by settlers. There are a great number of these flightless forms, most of them of such exceptional interest that I propose to say more about them on another occasion.

Let me return to the ostrich tribe. The species living to-day, and those which have become extinct, would seem to represent several branches of a common stem. And of these, without question, the emu must be regarded as standing nearest to that common ancestor. And in proof of this, as I showed many years ago, we have the condition of the bones of the palate, for they represent the most primitive, archaic condition to be found among living birds. The bones of the palate, I should remark, play a very important part in the classification of birds. And from this emu-type all other types of palates are to be derived. But that is a long story, and of interest only to the specialist and those seeking "evolutionary clues."

Externally the emu has no finery to display, though the skin of the sparsely feathered neck reveals a tinge of blue, destined to blossom out into the most gorgeous and vivid hues in the wattles of the neck of its cousin, the cassowary. The feathers of the emu, however, present one important feature. For each feather is double, one lying over the other, the undermost being known as the "after-shaft." In modern types of birds this after-shaft

is always very small, and may, in some species, as in the owls, be absent altogether. There are no tail-feathers. The wing has become reduced to a mere vestige, though that of apteryx has gone even further in this process of disintegration.

The nestling emu is peculiarly interesting, for it is marked by numerous very distinct alternating longitudinal stripes of black and white. This type of nestling coloration is to be regarded as a link with the reptilian ancestors of birds, for longitudinal stripes are commonly

found here. Nowhere else, save among the grebes, which, be it noted, are ancient types, do we find nestlings so strongly marked after this fashion; though longitudinal stripes, in various stages of disintegration, are met with among the game birds, plovers and gulls, for example.

The African ostrich, the largest living bird, though in many aspects highly specialised, yet, in regard to the bones of its palate, stands nearest to the emu. But in the plumage of the male it shows a high degree of specialisation, and still more so in regard to its feet. As touching its coloration, it will be seen in the adjoining photograph that the body and most of the wing-feathers are of a glossy black, while the wing-quills are white. It also possesses tail-feathers which are white. These white feathers were formerly held in high regard by milliners, and, indeed, their use still survives. Intensive running on sandy plains has thrown the weight of the body mainly on the middle toe, which has, in consequence, greatly increased in size. The outer toe is evidently doomed to disappear, as the inner toe has already done long since. The wing, though quite useless for flight, is large enough, when spread out, to aid the bird in running. Young ostriches are also longitudinally striped, but this pattern is masked by the fact that these nestling down feathers bear, on the main shaft, a long, horny, twisted "ribbon," which effectually breaks up the pattern.

The South American rhea presents, in its skeleton, some very remarkable features, more especially in regard to the pelvis; and it was a fresh study of this which sent me back to the rest of the ostrich tribe, in the hope of finding clues to features which demanded explanation. But externally it presents many helpful points of contrast with the emu and the African ostrich. As in the



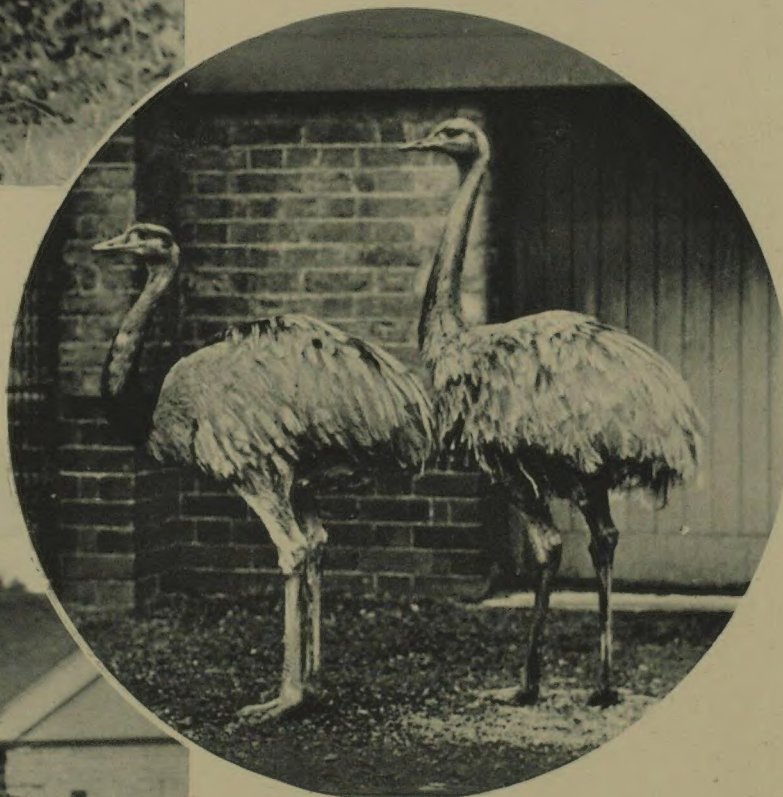
THE AUSTRALIAN EMU: THE SPECIES OF THE OSTRICH TRIBE WHICH STANDS NEAREST TO THE COMMON ANCESTOR; WITH A NESTLING THAT DISPLAYS THE INTERESTING LONGITUDINALLY STRIPED MARKINGS.

The longitudinal black and white stripes of this nestling are of considerable interest, since they may be regarded as a link with the reptilian ancestors of birds. Although the emu was found in enormous flocks in the days of the early Australian settlers, persecution has now reduced its numbers to within a measurable distance of extinction.

Photographs by D. Seth-Smith.



THE AFRICAN OSTRICH: A BIRD WHICH, THOUGH LINKED BY TIES OF BLOOD WITH THE EMU, EXHIBITS A NUMBER OF HIGHLY SPECIALISED FEATURES—PARTICULARLY IN THE NATURE OF ITS PLUMAGE, AND ITS FEET.



SOUTH AMERICAN RHEAS: ANOTHER SPECIES OF THE OSTRICH TRIBE; BUT DISTINGUISHED BY THE GREATER LENGTH OF THE WINGS—THOUGH THESE ARE FAR TOO SMALL TO SUPPORT SO LARGE A BIRD IN FLIGHT.

On the pampas this bird has a habit of mixing with herds of deer, just as its smaller relative, Darwin's rhea, associates with guanacos. It is interesting to note that the African ostrich will seek the company of zebras and antelopes in a like manner.

latter, the wing is large. It is, indeed, less degenerate, structurally, than in any other member of the tribe, suggesting that the process of degeneration began much later. Though it bears long "flight-feathers," these have lost all the characteristic features which these feathers present in birds which fly. But there are no tail-feathers, as in the African ostrich, and the after-shaft is wanting.

The hip-girdle in all these forms is remarkable for the amount of lateral compression it has undergone, and it seemed to me that this unusual feature was intimately associated with the large size of the body and the intensive use of the hind-limbs in running and walking. But I am faced with the fact that in the moas, some of which were vastly larger than the African ostrich, the hinder part of the pelvis is enormously wide. I am now trying to solve this puzzle, and perhaps, after all, I shall find it possible to make an interesting story on this theme in this page a little later on.



# QUEEN MARY IN A ROYAL PORTRAIT GROUP OF UNUSUAL INTEREST.

PHOTOGRAPH BY "THE TIMES."



**NURSING PRINCE EDWARD, THE FIRST PRINCE BORN TO THE HOUSE OF WINDSOR: HER MAJESTY QUEEN MARY WITH THREE OF HER GRANDCHILDREN WHO RANK RESPECTIVELY SECOND, THIRD, AND SIXTH IN THE ORDER OF SUCCESSION.**

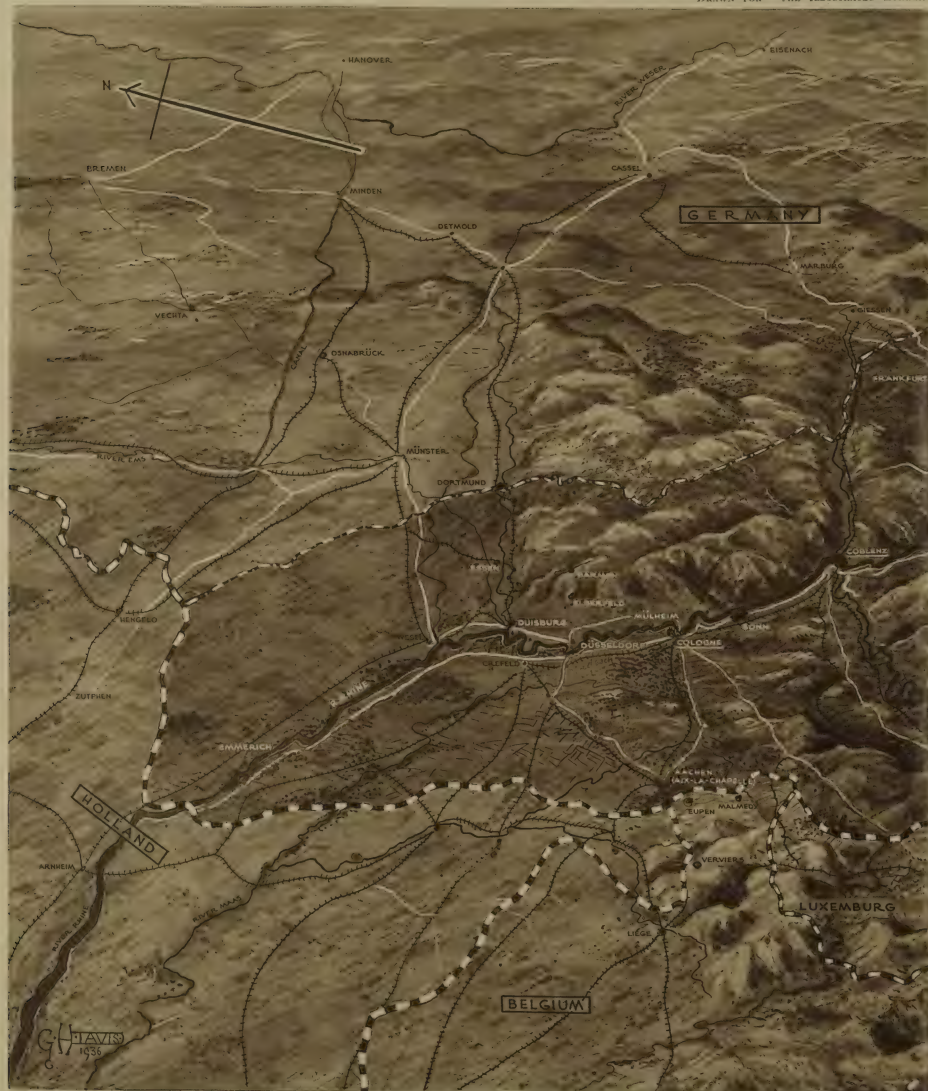
This very charming royal portrait group was taken at Sandringham last January, shortly before King George's fatal illness, but has only just been released for publication. It is particularly interesting in view of the fact that Princess Elizabeth and Princess Margaret Rose are daughters of the Heir Presumptive (the Duke of York) and themselves now rank respectively second and third in the order of succession to the Throne. Princess Elizabeth was born on April 21, 1926, and Princess Margaret Rose on August 21, 1930. Prince Edward, the baby son of the Duke and Duchess of Kent, was born on October 9, 1935, the first anniversary

of the day on which his father was gazetted Duke of Kent, and is sixth in the order of succession. He has the further distinction of being the first Prince born to the House of Windsor, for it was in June, 1917 that his late Majesty announced the assumption of the name of Windsor by his House. We may recall that in our issue of October 19 last we published the first portrait ever taken of Prince Edward, a drawing made, when he was only six days old, by his maternal grandfather, Prince Nicholas of Greece, who is an accomplished artist. The above photograph is the first "studio" portrait of Prince Edward.



## GERMANY REOCCUPIES THE DEMILITARIZED RHINELAND:

DRAWN FOR "THE ILLUSTRATED LONDON"



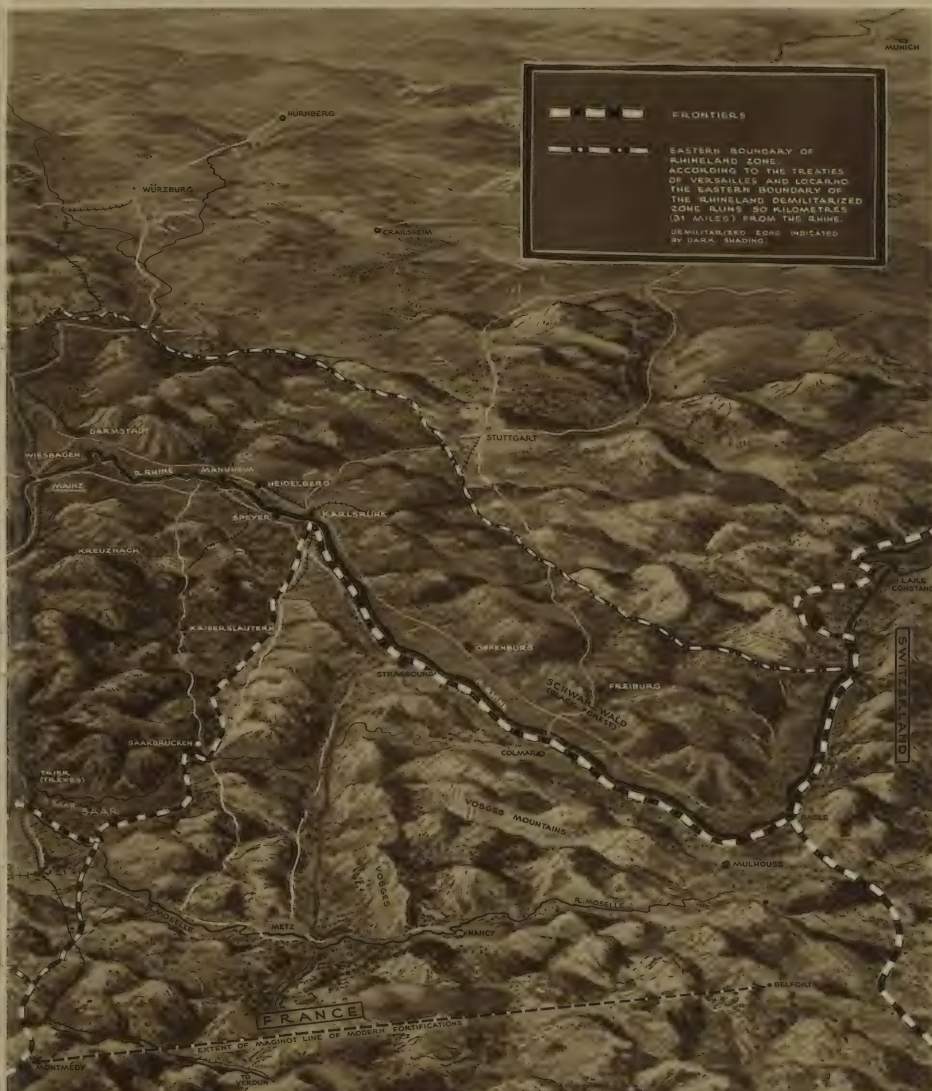
## THE LEFT BANK OF THE RHINE AND THE TERRITORY WITHIN FIFTY KILOMETRES TO THE EAST

As all the world knows, Herr Hitler, on the morning of March 7, announced to the Reichstag that Germany was no longer bound by the "extinct" Treaty of Locarno, which had "practically ceased to be" by reason of the signature of the Franco-Soviet Pact. While the Führer was speaking, German troops marched into the demilitarized zone of the Rhineland. The reoccupation of this zone was a breach of the Treaty of Versailles and of the Treaty of Locarno. Under Articles 42 and 43 of the Treaty of Versailles Germany was forbidden to maintain or construct fortifications on the left

bank of the Rhine or within 50 kilometres (31 miles) of the eastern bank. She was forbidden also to assemble armed forces in that area or to maintain permanent mobilisation works. The Treaty of Locarno, after free negotiations, was signed on October 16, 1925, by representatives of Germany (Dr. Luther and Herr Stresemann), of Belgium (M. Vandervelde), of France (M. Briand), of Great Britain (Sir Austen Chamberlain), and of Italy (Signor Mussolini). Article 1 of the main Treaty reaffirmed the stipulations of Articles 42 and 43 of the Versailles Treaty. Article 4 laid down that if one of the parties

## A BREACH OF THE VERSAILLES AND LOCARNO TREATIES.

NEWS BY OUR SPECIAL ARTIST, G. H. DAVIS.



## OF IT REOCCUPIED BY GERMAN TROOPS: A RELIEF MAP OF THE DEMILITARIZED RHINELAND ZONE.

alleged a violation of the non-aggression obligations or a breach of Articles 42 or 43 of the Versailles Treaty governing the demilitarized zone, it should bring the question at once before the Council of the League. As soon as the Council was satisfied that such violation or breach had been committed it would notify its findings to the signatories, who severally agreed that they would, each then come to the assistance of the Power against whom the act complained of was directed. It will be recalled that M. Flandin, in his speech to the Chamber on February 25, offered to submit any German

objections to the Franco-Soviet Pact on the ground of its alleged incompatibility with the Locarno Treaties to the International Court at the Hague. It will also be observed that the reoccupation of the zone has been carried out all along the Rhine in German territory, including the district which faces the Belgian frontier, although Belgium is not a party to the French pact with Soviet Russia. Accordingly, discussions between the Locarno Powers (except Germany) were held in Paris on March 10 and in Locarno afterwards; and the League Council began meetings in London on March 14.



## A RARE DÜRER FOR AMERICA: ONE OF HIS FEW OIL PAINTINGS.

BY COURTESY OF THE TOLEDO MUSEUM OF ART, TOLEDO, OHIO, U.S.A. (COPYRIGHT RESERVED.)



NOW TO JOIN HOLBEIN'S FAMOUS PORTRAIT OF CATHERINE HOWARD IN THE TOLEDO MUSEUM: A PAINTING BY DÜRER  
—THE PORTRAIT OF FRAU JOBST PLANCKFELT, OF ANTWERP, MENTIONED IN HIS DIARY OF 1521.

"The Toledo Museum of Art (says an official note) has acquired, as the gift of its founder, Edward Drummond Libbey, a painting by Albrecht Dürer. This is one of the few panels attributed to him in America which is well authenticated and generally accepted by European scholars as being by the master's hand. The Toledo Museum has long possessed, in the Libbey Collection, the famous portrait of Catherine Howard by Hans Holbein, generally regarded as that artist's masterpiece in American ownership. The acquisition of the portrait of Frau Planckfelt by Dürer, together with a Cranach and a Barthel Bruyns also in the Libbey Collection, gives it perhaps the outstanding examples of German painting in America. The Dürer painting represents the head and shoulders of a woman of plain but not unlovely countenance. She is of blonde complexion, wears a simple white hood, and a black dress with square-cut neck, within which shows

a guimpe. The sleeves are decorated with fur and on the breast is a jewel. The background is light blue. The character of the face, which is far more Netherlandish than Germanic, the style of dress and head-dress, seen frequently in Dutch pictures dating from about 1520, indicate a Dutch rather than a German woman. In Dürer's diary of his journey to the Netherlands he mentions that he painted a portrait of the wife of his landlord in Antwerp, one Jobst Planckfelt, in May, 1521. It has, therefore, seemed probable that this picture is the portrait of Planckfelt's wife. The fact that it is on an oak panel strengthens the belief that it was done in the Netherlands rather than in Germany. Dürer's works in oil are few, as he devoted so much of his time to woodcuts and engravings. In America the number of his oil paintings is indeed very small, even if one follows the most liberal of the authorities.



# A VAST PREHISTORIC "POMPEII" REVISITED:

FURTHER DISCOVERIES IN MORAVIA, AT VESTONICE AND THE PEKARNA CAVE: PALÆOLITHIC ART AND INDUSTRY AMONG THE MAMMOTH-HUNTERS OF CENTRAL EUROPE 30,000 YEARS AGO.

Part I. of an Abstract from the original account by DR. KARL ABSOLON, Professor of Geography in the University of Prague, Curator of the Moravian Government Museum at Brno (Brünn), and Chief Discoverer of the Prehistoric Remains in Moravia. (See Illustrations on the next five pages and Review on page 528.)

Our readers will recall that, in previous years, we have published numerous articles and illustrations dealing with one of the greatest discoveries of modern times in the realm of pre-history—that of the vast settlements of the mammoth-hunters who dwell in Moravia some 30,000 years ago. These sites, to which Dr. Karl Absolon has devoted a lifetime of research, have been aptly described by Sir Arthur Keith, F.R.S., the famous anthropologist, as "a prehistoric Pompeii," revealing as they do how primitive Europeans lived under glacial conditions at that remote period. Dr. Absolon's first series of illustrated articles appeared at intervals in our pages during 1925, and a second series in 1929. They aroused enormous interest, especially those relating to the origins of sculpture and the now celebrated "Venus" of Vestonice. Here follows the first part of an abstract from Dr. Absolon's further article, on his subsequent discoveries, which for reasons of space it has been necessary to condense. The second part of the abstract will appear in a later issue.

SINCE his communication to *The Illustrated London News* of Dec. 14, 1929 (p. 1036), Dr. Karl Absolon, who has added so much to our knowledge of the "Mammoth-Hunters" of ancient Europe, has made further important discoveries. He now recognises that the oldest culture of the mammoth-hunters is characterised by the presence of implements and utensils fashioned out of bone, a representative specimen—a vessel fashioned out of the humerus of a woolly rhinoceros—being reproduced in Fig. 11. Professor Absolon claims that this "Proto-Aurignacian Culture" occurs over Central Europe. He maintains that bone was utilised as a material for implements by prehistoric man throughout the whole of the palæolithic period—from the Chellean to the Magdalenian. He now holds that "if a sufficient quantity of raw stone material was at the disposal of palæolithic man the bone industry receded into the background, and vice versa."

This is the third series of illustrations contributed to our pages by Dr. Absolon. The first appeared in 1925 (Oct. 31, *et seq.*), and introduced our readers to the hearths and homes of the mammoth-hunters of Predmost, Moravia—a province now included in Czecho-Slovakia (see map). It will be remembered that these had been buried beneath



FIG. 1. THE SCENE OF DR. ABSOLON'S AMAZING DISCOVERIES OF PALÆOLITHIC REMAINS IN MORAVIA: A MAP SHOWING THE ROUTE BY WHICH MAMMOTH-HUNTERS FROM ASIA, AFTER TRAVERSING RUSSIA, ENTERED CENTRAL EUROPE, AND THEIR PRINCIPAL SETTLEMENTS IN MORAVIA—PREDMOST AND VESTONICE (SOME 60 MILES APART) AND PEKARNA, NOTED FOR ITS FAMOUS CAVE.

investigated. The huge trench which has to be made to reach the ancient hearths and work-floors is made evident by our illustration (Fig. 3). So many of the objects are apt to crumble to dust when exposed that they have to be treated in the trench before being extracted and afterwards dealt with in a field laboratory (Fig. 2).

Besides extending the field of exploration at Vestonice, Dr. Absolon has undertaken a re-exploration of one of the largest and most famous of the Moravian limestone caves—that of Pekarna (see map) to the N.E. of Brno. In the floor of this cave there are deposits amounting in depth to a total of 16½ feet (5 metres), and representing fourteen different strata. The deepest and oldest stratum contains the early or primitive Aurignacian culture; then follows the later or upper Aurignacian; then the Magdalenian—which is contemporaneous with the final exacerbation of the glacial period. Pekarna is particularly rich in things of the Magdalenian period—the period of the reindeer; many of Dr. Absolon's present series of illustrations represent the work of the reindeer-hunters.

It was in the Magdalenian strata of Pekarna that the realistic "three-bison fight" was found—illustrated in our pages Dec. 14, 1929, p. 1037. From the same strata come the two remarkable "daggers" shown in Figs. 5 and 6. These objects, in the opinion of Dr. Absolon, "were both daggers in the true sense of the word." They are made from bone and are cut, as Dr. Absolon has demonstrated, from the lower jaw of the wild horse (Fig. 7). He also draws attention to the fact that at the present day certain tribes in New Guinea cut weapons from the lower jaw of the crocodile in an identical manner. A shovel-like utensil (Fig. 4) has also been cut from the mandible of a horse. This bone of the horse is thus a very ancient source of weapons. It will be remembered that "with the jaw bone of an ass Samson slew a thousand men."

In the Pekarna cave Dr. Absolon found what apparently had been the stock of a reindeer-hunter who devoted himself to the manufacture of bone needles. These varied in length from 1½ to 5½ inches. Every stage in the manufacture of such needles was found.

he supposes that 30,000 years have come and gone since the arrival of the Predmostians (mammoth-hunters) in Central Europe.

Since the above-mentioned contributions to our pages Dr. Absolon has extended his exploration of the immense field at Vestonice—many thousand acres of which remain to be

Some were triangular in section, some a flat oval. "When we lay beside these ancient bone needles," writes Dr. Absolon, "the latest and finest of steel needles, we perceive that humanity has not been able for 30,000 years to make any striking progress." These needles were usually cut from the limb bones of the wild horse, but Dr. Absolon also discovered stages in the manufacture of needles from the hollow bones of birds' wings.

Dr. Absolon found only one attempt to engrave the human figure by the reindeer-hunters of Pekarna. This too will appear in a later issue. The figure is cut on a spatula made from the antler of the reindeer. Dr. Absolon draws attention to the resemblance of this representation of the human figure to those collected in ancient Spain by the Abbé Breuil.

From the cave of Pekarna, so rich in the remains of the reindeer-hunters, we pass with Dr. Absolon to review his recent discoveries relating to the mammoth-hunters of Vestonice. One very remarkable object (shown in Fig. 8) is described by Dr. Absolon as "a big spoon, cut out of a mammoth tusk and ornamented with lines on both sides." It is fully a foot and a half long (half a metre). Its extraction from the loess and its preservation in the field laboratory required infinite care, skill, and patience.

From the reindeer camp of Pekarna come surprising stone dishes. In Fig. 17 is shown a fragment from a circular plate of sandstone, with a restoration. Other stone dishes are seen in Figs. 12, 13, and 14. Dr. Absolon has found mortars (Fig. 12) and pestles (e.g., Fig. 10) used by the mammoth-hunters to grind pigments for decorating their bodies. A massive pestle cut out of a mammoth-tusk is shown in Fig. 9.

(To be continued in a later issue.)



FIG. 2. THE LEADER IN A GREAT CAMPAIGN OF PREHISTORIC RESEARCH IN MORAVIA THAT HAS HAD IMMENSE RESULTS: DR. ABSOLON (ON LEFT, WEARING SPECTACLES) WITH M. MARCHE, A WELL-KNOWN WRITER, AT WORK IN A MOBILE FIELD LABORATORY.

In this mobile laboratory objects unearthed (especially those composed of mammoth ivory) are immediately treated by a chemical process, to preserve them from decomposition through exposure to the air.

a thick stratum (6 to 8 feet in thickness) of glacial brick-earth, and were exposed when the open plain, occupied in ancient times by the mammoth-hunters, became the site of a brick-field. Readers may recall one remarkable illustration published then—a human head, life-size—fashioned out of the thigh-bone of a mammoth. The second series began to appear in our pages in 1929 (Nov. 16, *et seq.*). In this second series Dr. Absolon illustrated the objects found in the newly discovered field at Vestonice (Wisternitz), on the eastern flanks of the Palava Hills (see map). In an introduction to the second series of illustrations (Nov. 16, 1929), Sir Arthur Keith compared Predmost and Vestonice, in Moravia, to the overwhelmed cities of Italy—such as Pompeii. In the first century of our era Pompeii was buried suddenly beneath lava and ashes; late in the glacial period the field-camps of the mammoth-hunters became slowly covered by a drift of dust and soil known as loess. Pompeii has been uncovered, so that we can now walk along its streets and realise how the Romans lived nineteen centuries ago. Under the direction of Dr. Absolon the Moravian Government is uncovering the dwelling-places of the mammoth-hunters, and, by taking Dr. Absolon as a guide, our readers may now realise the manner in which primitive Europeans lived under glacial conditions many thousands of years ago—exactly how many it is not possible to say, but our best authorities will not quarrel with Dr. Absolon when



FIG. 3. HOW THE HEARTHES AND WORK-FLOORS OF THE MAMMOTH-HUNTERS ARE EXPOSED AT VESTONICE: A VIEW IN WHICH THEY ARE SEEN IN SECTION ON THE FACE OF THE TRENCH, WHILE THE NEAREST WORKER IS EXTRACTING A THIGH-BONE OF A MAMMOTH.

Describing the beginning of new excavations at Vestonice, in relation to the above photograph, Dr. Absolon writes: "We chose a zone just below the old castle of Maidenburg, westward of the sites investigated in former years. Soon a layer of culture was discovered. . . . All of a sudden there emerged the outline of a huge bone—a mammoth femur 1 metre (over a yard) long, which was secured in perfect condition."



# PALEOLITHIC BONE INDUSTRY: WEAPONS RECALLING

PHOTOGRAPHS SUPPLIED BY DR. KARL ABSOLON, THE DISCOVERER OF THE



FIG. 4. AN EXAMPLE OF THE USE OF BONE BY PALEOLITHIC MAN IN MORAVIA FOR MAKING TOOLS AND WEAPONS: AN IMPLEMENT, REGARDED BY DR. ABSOLON AS A SPADE OR SHOVEL, CUT FROM THE LOWER JAW OF A WILD HORSE, IN THE SAME MANNER AS THE BONE DAGGERS ILLUSTRATED HERE IN FIGS. 5 AND 6, AND SLIGHTLY ORNAMENTED BY SCRATCHED LINES—THE TWO SURFACES AND A SIDE VIEW (25.5 CM. LONG; 6.5 CM. WIDE).



FIG. 5. AMAZING SKILL IN THE DELINEATION OF ANIMALS BY THE ANCIENT REINDEER-HUNTERS OF MORAVIA: THREE VIEWS OF A BONE "DAGGER" CUT FROM THE LOWER JAW OF A WILD HORSE AND ENGRAVED ON ONE SIDE WITH THREE HEADS OF WILD HORSES, AND ON THE OTHER WITH HEADS OF A BISON AND A SAIGA ANTELOPE, WITH DECORATIVE BORDERS OF DOTTED LINES—FOUND IN THE MAGDALENIAN STRATA OF THE PEKARNA CAVE (34.7 CM. LONG; 7.4 CM. WIDE; 3 TO 5 CM. THICK).

As pointed out in the article on the preceding page, on Dr. Absolon's discoveries in Moravia, they have shown that the oldest culture of the mammoth-hunters was characterised by implements and utensils made of bone, and he considers that bone was thus utilised by prehistoric man, as an alternative for stone, throughout the

Paleolithic period. The bone "daggers" illustrated were found in the Pekarna Cave, which is rich in products of Magdalenian times—the period of the reindeer-hunters. The bone daggers were cut from the lower jaw of the wild horse, and in this connection it is recalled that "with the jaw-bone of an ass Samson slew a thousand

# SAMSON'S "JAW-BONE OF AN ASS", AND A BIG SPOON.

PREHISTORIC HUMANS IN MORAVIA. (SEE ARTICLE ON THE PRECEDING PAGE.)



FIG. 6. ANOTHER GEM OF ANIMAL ART, FROM THE PEKARNA CAVE: A BONE "DAGGER" ENGRAVED ON ONE SIDE WITH A HORSE, THE HINDQUARTERS PASSING INTO CONVENTIONAL LINES, AND ON THE OTHER WITH, PERHAPS, A FORMALISED RENDERING OF A FISH (28.8 CM. LONG; 5.4 CM. WIDE; AND 4 MM. THICK).



FIG. 7. A HORSE'S LOWER JAW-BONE, SHOWING THE PART FROM WHICH DAGGERS SUCH AS THOSE HERE ILLUSTRATED WERE CUT BY THE MORAVIAN REINDEER-HUNTERS: A PROFILE VIEW OF THE BONE, ON WHICH DR. ABSOLON HAS TRACED A DAGGER IN OUTLINE.

men." Similarly, as Dr. Absolon mentions, certain New Guinea tribes still carve weapons from the lower jaw of the crocodile. Other bone implements made by the reindeer-hunters were needles, some from the bones of birds. The great spoon shown in Fig. 8, made from a mammoth's tusk, was found at Vestonice, and may have



FIG. 8. MAMMOTH IVORY AS MATERIAL FOR DOMESTIC UTENSILS: BOTH SIDES OF A BIG SPOON (NEARLY 1½ FT. LONG) CUT FROM A TUSK AND DECORATED WITH LINEAR ORNAMENT, FOUND AT VESTONICE IN A BURIED CAMP OF THE MAMMOTH-HUNTERS OF 30,000 YEARS AGO.

been used by the mammoth-hunters in cookery. On emerging from the soil it began to crumble, but was preserved by chemical processes. "Under former methods of excavation," writes Dr. Absolon, "this jewel of a spoon would undoubtedly have been lost." Other spoons were found later, one cut from a mammoth's fibula.



## MAMMOTH-HUNTERS' COSMETICS: DYE-MAKING UTENSILS; AND OTHER RELICS.

ILLUSTRATIONS SUPPLIED BY DR. KARL ABSOLON, DISCOVERER OF THE PREHISTORIC REMAINS IN MORAVIA. (SEE ARTICLE ON PAGE 499.)

AMONG these relics of the mammoth- and reindeer-hunters of Central Europe 30,000 years ago, the greatest human interest attaches to those which testify to their use of body-paint for personal adornment. Referring to some of the objects which we have here illustrated, Dr. Absolon writes: "We found entire 'cosmetic laboratories,' a profusion of pieces of red chalk, with yellow and white dyes. Red chalk was pulverised on stone slabs of fairly large size and about 20 mm. thick, red-coloured all over. The oval or egg-shaped pestles are so strikingly red-coloured that our workmen, on finding them in the earth, call them 'Easter eggs.' Possibly some were ceremonial utensils, as one such 'Easter egg' was a lump of precious transparent rock-crystal, clear as water. We also found oval dishes and circular plates of sandstone, 8 to 20 cm. in diameter and artificially hollowed. Some of

these must have been lamps, but some were certainly used as mortars for pounding dyes, as one of them still retained a piece of red chalk ground into it. The pestles, which resemble those used by modern chemists, were made of reindeer horn and mammoth ivory (Figs. 9 and 10), or stone, and were finely shaped at the pounding end. Some objects, such as a flint flake coloured red and a polished piece of red chalk, were obviously 'lip-sticks.' The mammoth-hunters even seem to have carried such articles about with them, as was shown by a perforated disk of polished red chalk which could be fastened to a string and worn round the neck. It would be interesting, from a scientific point of view, to compare the 'make-up' of the Moravian mammoth-hunters with that of the living Australian aborigines."

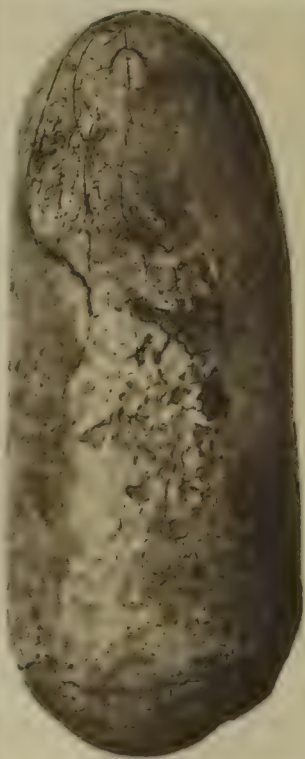


FIG. 9. A RELIC OF PREHISTORIC "BEAUTY PARLOURS": A MASSIVE 30,000-YEAR-OLD PESTLE MADE OF MAMMOTH TUSK, USED IN THE PREPARATION OF COSMETICS.

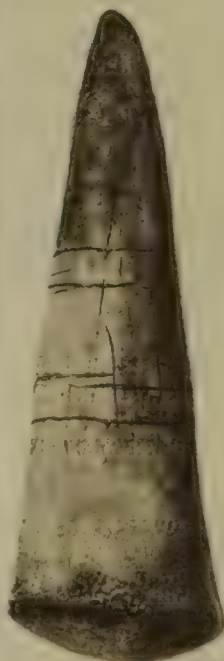


FIG. 10. A PESTLE OF MAMMOTH IVORY FOR POUNDING RED CHALK IN STONE MORTARS OR PLATES (SHOWN BELOW).



FIG. 11. A VESSEL FASHIONED FROM THE ARM-BONE (*humerus*) OF THE WOOLLY RHINOCEROS, FOUND IN THE PEKARNA CAVE, AND ASCRIBED TO THE EARLY AURIGNACIAN CULTURE.



FIG. 12. A SANDSTONE PLATE USED BY THE REINDEER-HUNTERS OF PEKARNA AS A LAMP, OR A MORTAR FOR POUNDING DYES WITH PESTLES (OF THE TYPE ILLUSTRATED ABOVE): ONE OF THE CIRCULAR EXAMPLES.

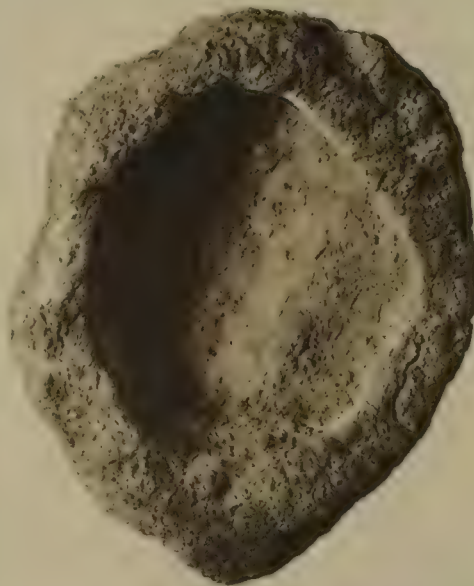


FIG. 13. ANOTHER ROUND SPECIMEN OF A SANDSTONE PLATE, AS SHOWN IN THE ADJOINING PHOTOGRAPH TO THE LEFT (FIG. 12).



FIG. 14. AN EAR-SHAPED SANDSTONE DISH MADE FOR THE SAME PURPOSES AS THE TWO CIRCULAR SPECIMENS SHOWN IN THE ILLUSTRATIONS TO THE LEFT (FIGS. 12 AND 13).

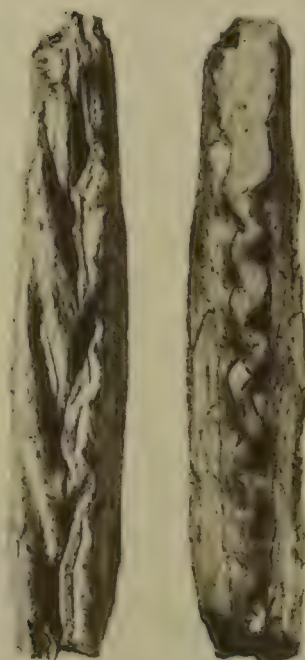


FIG. 15. A FRAGMENT OF A CARVED IVORY ROD FROM THE MAGDALENIAN STRATUM IN THE PEKARNA CAVE: TWO SIDES WITH PLANT-LIKE AND SPIRAL DESIGNS RESPECTIVELY.



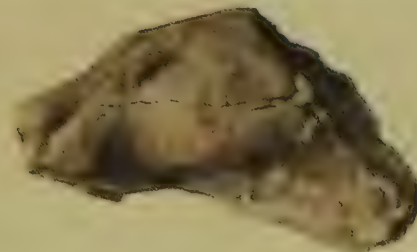
FIG. 16. SUGGESTING EARS OF CORN: TWO SIDES OF A CARVED IVORY ROD FRAGMENT FROM A MAGDALENIAN CAVE IN THE PYRENEES, RESEMBLING THAT IN FIG. 15 (after Obermaier).



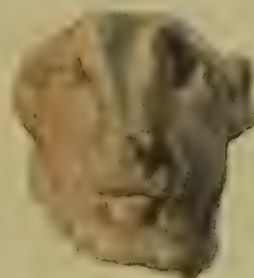
FIG. 17. A FRAGMENT OF A SANDSTONE PLATE FOUND IN THE STRATUM OF THE REINDEER-HUNTERS AT PEKARNA—HERE SHOWN WITH A RECONSTRUCTION OF THE REST OF THE PLATE: ONE OF THE VESSELS PROBABLY USED FOR PREPARING BODY-PAINT (LIKE THOSE IN FIGS. 12, 13, AND 14 ABOVE).



# Animal Art of 30,000 Years Ago: The Earliest Known Sculpture.



FIGS. A, B, AND C. THREE VIEWS OF A BEAR'S HEAD FASHIONED BY A PREHISTORIC MAMMOTH-HUNTER OF MORAVIA, AND MUTILATED BY THE SCULPTOR FOR PURPOSES OF MAGIC, PROTECTION, OR HUNTING LUCK: ONE OF THREE SIMILAR SMALL BEAR-HEADS FOUND AT VESTONICE.



FIGS. D, E, AND F. WITH THE LEFT EYE GOUGED OUT AND A DEEP WOUND BEHIND IT (SEEN IN THE CENTRE ILLUSTRATION): ANOTHER CAVE-BEAR HEAD FROM THREE POINTS OF VIEW—EVIDENCE OF A MAGICAL BEAR CULT AMONG THE MORAVIAN MAMMOTH-HUNTERS, PERHAPS 30,000 YEARS AGO.

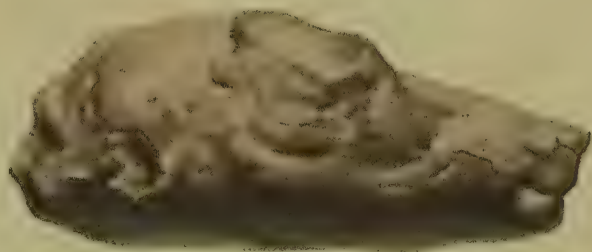


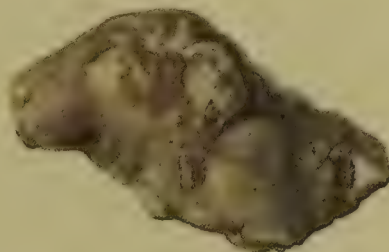
FIG. G. A CLAY MODEL OF THE HEAD OF AN ARCTIC FOX: AN EXAMPLE OF PREHISTORIC MORAVIAN MICROSCULPTURE FROM VESTONICE, WHICH, LIKE THE OTHER OBJECTS ILLUSTRATED ON THIS PAGE, MAY BE 30,000 YEARS OLD.



FIG. H. A CAVE-LION'S MOUTH AND NOSE MODELLED SEPARATELY, BY THE PREHISTORIC HUNTER-ARTIST, FOR MAGICAL PURPOSES. (HERE SHOWN WITH A MODERN DRAWING OF THE REST OF THE HEAD.)



FIG. I. THE MOST PERFECT KNOWN PREHISTORIC SCULPTURE OF A DILUVIAL BEAR: A COMPLETE FIGURE FOUND AT VESTONICE. (74 MM. LONG.)



FIGS. J, K, AND L. "A RARE GEM . . . THE CROWN OF THE WORLD'S DILUVIAL PLASTIC ART": A MINIATURE HEAD OF A LIONESSE, FROM VESTONICE. (FRONT AND SIDE VIEWS.)



FIG. M. A PYRENEAN PARALLEL TO THE MORAVIAN BEAR (FIG. I): A PALÆOLITHIC FIGURE FROM THE ISTURITZ CAVE.

## PREHISTORIC ART OF MAMMOTH-HUNTERS IN MORAVIA SOME 30,000 YEARS AGO: ANIMAL SCULPTURES FROM VESTONICE, SOME OF THEM BEARING MUTILATIONS CONNECTED WITH MAGICAL RITES TO ENSURE SUCCESS IN HUNTING.

All but one of the objects here illustrated were found amid a vast settlement of prehistoric mammoth-hunters in Moravia. Describing the ancient hunter's magical practices, Dr. Absolon writes: "He will purposely model a body without a head, imagining that thus the beast could not see him, or a body without feet, so that it should not overtake him. For such reasons he modelled only the mouth and nose of the cave-lion (Fig. H). The most perfect known sculptures of a diluvial bear are four examples we found. The finest shows an entire animal (Fig. I). Hitherto, only one complete palæolithic bear statuette had been known, a sandstone

figure from the Isturitz Cave in the Basque country (Fig. M) discovered by Count St. Périer. The Vestonice hunter first finished his statuettes, and then smashed or mutilated them to obtain, by magic, hunter's luck or protection. Proof thereof is the head of a cave-bear (Figs. D, E, F), with hollows in the left eyeball and on the temple. A rare gem is the head of a lioness (Figs. J, K, L), the crown of the world's diluvial plastic art. Among numerous other animal sculptures was a nice little head of an Arctic fox (Fig. G)." Further examples of this amazing sculpture, said to be 30,000 years old, are illustrated in colour on another page.

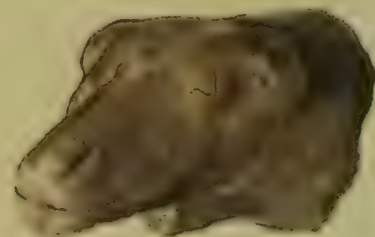
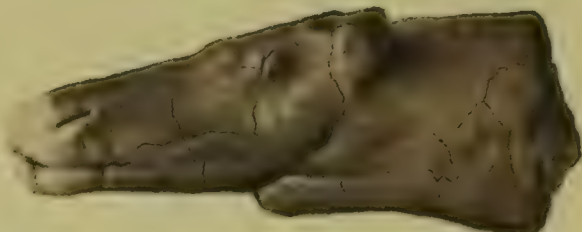
ILLUSTRATIONS SUPPLIED BY PROFESSOR KARL ABSOLON, UNIVERSITY OF PRAGUE, DISCOVERER OF THE PREHISTORIC REMAINS IN MORAVIA. (SEE ARTICLE ON ANOTHER PAGE.)



# The Birth of Sculpture 30,000 Years Ago: Wonderful Animal Figures.



FIG. N. A HEAD OF AN OWL: ONE OF TWO SPECIMENS FOUND AT VESTONICE (THE OTHER SHOWN IN FIG. S).



FIGS. O. AND P. "A FINISHED SCULPTURE OF A REINDEER HEAD FASHIONED PHYSIOPLASTICALLY" (I.E. TRUE TO NATURE): AN ANIMAL SOMETIMES ALSO REPRESENTED IN A STYLISED GEOMETRICAL FORM IN THE PREHISTORIC SCULPTURE AT VESTONICE—(SIDE AND FRONT VIEWS).



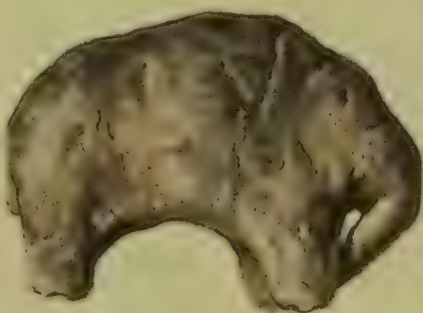
FIGS. Q AND R. THE FIRST PLASTIC REPRESENTATION OF A WOOLLY RHINOCEROS EVER KNOWN IN PREHISTORIC ART: A UNIQUE HEAD, MODELLED WITH MASTERLY REALISM 30,000 YEARS AGO, THE HORN OF WHICH WAS FOUND DETACHED AND WAS REFITTED.



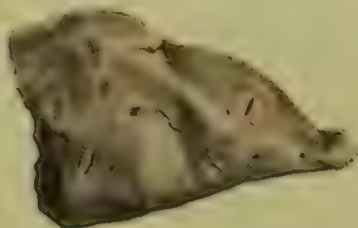
FIG. S. AN OWL HEAD AT THE END OF A CYLINDER. (LEFT UN-SHAPED FOR REASONS OF MAGIC.)



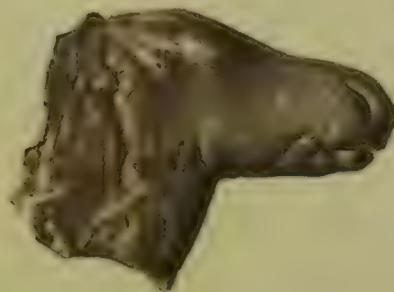
FIG. T. UNIQUE IN PREHISTORIC ART: A HEAD OF A WOLVERINE, OR GLUTTON, AN ANIMAL LONG EXTINCT IN MORAVIA.



FIGS. U AND V. ANOTHER UNIQUE TREASURE OF PREHISTORIC SCULPTURE: A MINIATURE CLAY STATUETTE OF A MAMMOTH, A SHAGGY GIANT THAT SWARMED IN MORAVIA 30,000 YEARS AGO. (TWO VIEWS OF THE SAME FIGURE.)



FIGS. W AND X. "TRIAL PIECES" FROM A PREHISTORIC SCULPTOR'S "STUDIO": THE HEADS OF A BEAR AND SOME OTHER ANIMAL ROUGHLY INDICATED ON SHAPELESS PIECES OF CLAY.



FIGS. Y AND Z. HEADS OF THE WILD HORSE (*EQUUS PRZEVALSKY*): AN ANIMAL OF WHICH OTHER SCULPTURES FOUND HAD THE HEAD AND FEET OMITTED FOR MAGICAL PURPOSES.

## ANIMAL SCULPTURES SAID TO BE 30,000 YEARS OLD: RELICS FROM A VAST SETTLEMENT OF MAMMOTH-HUNTERS IN MORAVIA, INCLUDING SEVERAL EXAMPLES UNIQUE IN THE RECORDS OF PREHISTORIC ART.

Like those illustrated in colour elsewhere, these objects, said to be 30,000 years old, were found at Vestonice, in Moravia, during excavations conducted by Dr. Karl Absolon. Describing the mammoth (Figs. U and V), he writes: "The Moravian Government Museum has got another unique treasure. It presents the characteristic shape of the shaggy giant, known from palæolithic designs." Referring to mutilation or incompleteness of sculptures for magical purposes (mentioned under the other coloured illustrations), Dr. Absolon says: "From such notions was fashioned the body of a wild horse at Vestonice, where hitherto

we had only found heads (Figs. Y and Z). Very fine are sculptures of two owls (Figs. N and S), confirming the same ideology—i.e., that on a cylindrical piece nothing but the head appears to be modelled." "Reindeer heads at Vestonice," he writes, "are sometimes in stylised form, with geometric lines. We found also a naturalistic example (Figs. O and P)." The unique wolverine head (Fig. T) was identified by comparison with the Abbé Breuil's illustration of a prehistoric drawing from the Grotto of Mayenne. The woolly rhinoceros head (Figs. Q and R) is claimed to be the first known prehistoric sculpture of this extinct animal.

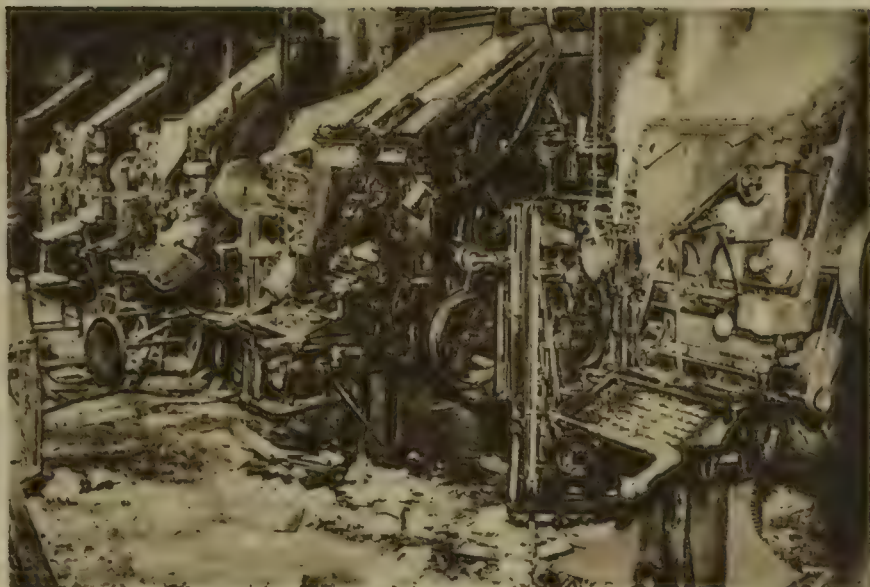
ILLUSTRATIONS SUPPLIED BY PROFESSOR KARL ABSOLON, UNIVERSITY OF PRAGUE, DISCOVERER OF THE PREHISTORIC REMAINS IN MORAVIA. (SEE ARTICLE ON ANOTHER PAGE.)





A DEMONSTRATION OF LEFT-WING EXTREMISTS NEAR MADRID GIVING THEIR CLENCHED FIST SALUTE AFTER MAKING A BONFIRE OF CONVENT PROPERTY: AN EXAMPLE OF THE ANTI-CATHOLIC FEELING WHICH HAS INSPIRED THE BURNING OF MANY CHURCHES AND CONVENTS THROUGHOUT THE COUNTRY.

## A TRAIL OF ARSON THROUGH SPAIN: THE DESTRUCTION OF CHURCHES AND CONVENTS.



ONE OF SEVERAL RIGHT-WING SPANISH NEWSPAPERS THAT HAVE SUFFERED DURING THE RECENT DISORDERS: THE WRECKED OFFICES OF "LA NACION" AFTER AN ATTACK BY RED EXTREMISTS.



THE INTERIOR OF THE CHURCH OF SANTA MARIA AT ELCHE, NEAR ALICANTE, SET ABLAZE: A CHURCH CELEBRATED FOR THE MANY ART TREASURES IT CONTAINED.



THE CHURCH OF SANTA MARIA AT ELCHE AFTER IT HAD BEEN FIRED BY RIOTERS—ONE OF THREE CHURCHES BURNT IN THE TOWN: A VIEW OF THE EXTERIOR.



ONE OF THE LARGEST AND MOST FREQUENTED CHURCHES OF MADRID GUTTED BY INCENDIARISTS: THE CHURCH OF SAN LUIS, WHICH STANDS IN A CROWDED STREET.



THE SPIRES OF THE CHURCH OF SAN LUIS BLAZING FIERCELY IN THE NIGHT: A BUILDING SITUATED IN THE CENTRE OF MADRID, CLOSE TO THE PUERTA DEL SOL AND THE MINISTRY OF THE INTERIOR.



RIOTERS SETTING FIRE TO THE PRIVATE MOTOR-CAR OF SEÑOR JUAN CAYON, A MEMBER OF THE RIGHT PARTY: A PHASE OF THE DISORDERS AT PUENTE VALLECAS, ON THE OUTSKIRTS OF MADRID, WHERE SHOPS WERE LOOTED AND BURNT.

Serious disturbances throughout almost the whole of Spain followed the victory of the Left in the recent elections. At first the riots were mainly caused by left-wing supporters excitedly celebrating their victory; but later the extremists turned against the new Prime Minister, Señor Azaña, and indulged in an orgy of anti-Catholic and anti-Fascist outrages. At a Cabinet Council on March 16 it was decided to adopt a firm attitude towards the disturbers of law and order, who were stated not to belong to the proletarian parties forming the Left Coalition, but to less responsible and more

extreme groups. The Government was authorised to prolong the "state of alarm" in Spain for a further period of thirty days from March 16. As these photographs show, the typical form of outrage has been incendiarism. More than twenty churches were damaged or destroyed by fire, and convents, schools, and newspaper buildings have also suffered. A number of people were killed. It was difficult to obtain accurate news from various parts of the country, for a rigorous censorship was imposed on the Spanish Press, especially on the organs of Conservative opinion.



## HOME NEWS OF THE WEEK: TOPICAL SEA, AIR, AND LAND EVENTS.



ENORMOUS PUBLIC INTEREST IN THE NEW GIANT LINER: CROWDS ON THE SOUTH BANK OF THE CLYDE CAME TO SEE THE "QUEEN MARY" (PROJECTING STERN FIRST INTO THE RIVER FROM THE SHIPYARD OPPOSITE).

The widespread interest aroused among the general public by the new Cunard White Star liner "Queen Mary," whose passage down the Clyde to the estuary is fixed for March 24, has been evidenced by the huge crowds that have gathered to see her. On Sunday, March 15, for instance, when the above photographs were taken, over 250,000 people arrived on the south (Renfrew) [Continued opposite.]



INTENT ON SEEING THE "QUEEN MARY" BEFORE SHE LEAVES HER BIRTHPLACE FOR THE SEA: A SECTION OF THE IMMENSE CROWD OF VISITORS FROM ALL PARTS OF THE COUNTRY ON THEIR WAY TO THE RIVER CLYDE.

bank of the river opposite the shipyard at Clydebank. They came from districts as far apart as Inverness, London, Manchester, and the west of England. When the ship leaves, she will first be backed a little way up-stream, stern first, into the mouth of the tributary river Cart (towards the right in our picture), on the south side of the Clyde, and will then turn down the Clyde (towards the left). On another page we give an air view of the ship as she now appears.



A BIG FILM-STUDIO DESTROYED BEFORE COMPLETION: THE FIRE AT THE NEW PREMISES OF LONDON FILM PRODUCTIONS AT DENHAM, SEEN FROM THE AIR.

Fire broke out on March 17 in No. 1 Studio, a large new building 100 ft. high, in course of erection at Denham for London Film Productions, Ltd. The wooden flooring caught fire and the flames spread rapidly to the roof, which eventually collapsed, despite the efforts of a number of fire brigades. No one was injured. Mr. Alexander Korda, who was present, said that other new studios there should be finished in time for production to begin early in May. Over 1000 workmen are engaged on the new buildings.



A PICTURESQUE MILITARY INCIDENT AT THE BIRTHPLACE OF THE BLACK WATCH: RECRUITS CHEERING BESIDE THE MEMORIAL CAIRN AT ABERFELDY.

This photograph illustrates an interesting incident that took place recently in Scotland. A party of recruits from the depot of the Black Watch, at the Queen's Barracks in Perth, were taken on a tour round the Aberfeldy district. In the course of the journey they visited the memorial cairn which was erected on the banks of the River Tay, at Aberfeldy, to mark the spot where the regiment was raised some two hundred years ago. Here they are seen giving cheers for their famous regiment.



THE INAUGURATION OF THE NEW AIR MAIL SERVICE TO SCANDINAVIAN COUNTRIES: SIR WALTER WOMERSLEY, ASSISTANT POSTMASTER-GENERAL, SPEAKING ON THE OCCASION AT HESTON AERODROME.

The new air mail service to Denmark, Norway, Sweden, and Finland was inaugurated at Heston aerodrome on March 17, when a speech was delivered by Sir Walter Womersley, Assistant Postmaster-General. The British Airways air-liner, carrying over 1000 lb. of mail on the first air mail route to Scandinavia, left after a ceremony of handing over the pennant. The managing director of British Airways, Major J. R. McCrindle, was in the machine.



WALES WINS THE RUGBY CHAMPIONSHIP: AN INCIDENT OF THEIR VICTORY OVER IRELAND AT CARDIFF, WITH THE CROWD ENCROACHING ON THE FIELD OF PLAY.

In the international "Rugger" match between Wales and Ireland, played at Cardiff on March 14, Wales won a hard-fought match by three points to nil, thus gaining the championship. Our photograph shows a Welshman brought down in touch near the Irish line. There were nearly 70,000 spectators. The main gates were shut 2½ hours before the kick-off and a hose was turned on the crowd which tried to rush the cordon of police. In the crush there were a number of casualties. The crowd overflowed on to the field of play, quite close to the touch-line.



# THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



PLUGHING NEAR WESTMINSTER ABBEY: A TEAM AT WORK ON THE PLAYING FIELD IN DEAN'S YARD.

A ploughman was seen at work recently in an area where ploughmen are as rare as swallows in winter. With two trained horses, he was driving straight furrows in the Westminster School playing field in Dean's Yard, in the shadow of the Abbey. This area is being ploughed up in a renewed effort to get grass to grow there and to turn it into something resembling a real field.



AN OLD DRAWBRIDGE DISCOVERED AT THE TOWER OF LONDON: EXAMINING THE MASONRY.

The first important discovery at the Tower of London for many years was made recently, when a subsidence in the small triangular green just inside the palisades revealed an old drawbridge, five feet below the surface. Large slabs of masonry and chases for a counterpoise were found. The excavations may add much to the early history of the Tower.



A NEW AND STRONGER FLAGSTAFF BEING ERECTED ON THE TOWER AT ST. JAMES'S PALACE.

Since King George's death the Royal Standard has been flying over St. James's Palace while the new King is in residence there. The old flagstaff became overstrained in rough weather, and a new and more massive structure is shown being erected to take its place. Until this year the Royal Standard had not flown over St. James's Palace for ninety-nine years.



HERR HITLER TAKES THE SALUTE AT A TORCHLIGHT PROCESSION OF 200,000 NAZIS ON THE THERESIENWIESE AT MUNICH: A SPECTACULAR CEREMONY FORMING A CLIMAX TO A DAY OF HIGHLY ORGANISED PROPAGANDA IN THE BIRTHPLACE OF THE NAZI MOVEMENT.

Herr Hitler addressed an election meeting at Munich on March 14 in an atmosphere which "The Times" correspondent described as probably representing "the high-water mark of Nazi organisation and stagecraft in Bavaria." The meeting was held in one of the large halls belonging to

the Munich exhibition park and was attended by nearly 10,000 people. Thousands more listened to the speech from adjacent halls and more than 200,000 were assembled on the Theresienwiese, where afterwards a spectacular torchlight procession marched past the Führer.



THE AGREEMENT WHICH FORMED GERMANY'S PRETEXT FOR THE RHINELAND OCCUPATION: THE FRANCO-SOVIET PACT RATIFIED BY A LARGE MAJORITY IN THE FRENCH SENATE.

The Franco-Soviet Pact was presented to the French Senate for ratification on March 12. As Herr Hitler had already ordered the reoccupation of the Rhineland, basing his move on the pretext that the pact was contrary to the letter and spirit of the Locarno Treaty, all doubt was removed as to the Senate's decision, most of the Senators feeling that a reply was needed to an attempt at intimidation. Ratification was in fact carried by 231 votes to 52. Here M. Paul-Boncour (left) is seen speaking.



AN ANCIENT SCOTTISH CASTLE TRANSFERRED TO SAVE IT FROM INUNDATION: DOON CASTLE, ON AN ISLET IN LOCH DOON, BEFORE THE REMOVAL.

Doon Castle, situated on an islet in Loch Doon, Ayrshire, was in danger of being inundated by a rise in the water-level due to a new dam constructed under the Galloway power scheme. H.M. Office of Works therefore decided to rebuild it on the mainland. Our photograph shows part of the buildings called the Castle Tower, as it was when still on the islet. The work of transference and rebuilding is now practically complete.





THE LEAGUE OF NATIONS COUNCIL MEETING IN LONDON—THE MOST VITAL FOR THE PEACE OF EUROPE EVER HELD: A SESSION IN QUEEN ANNE'S DRAWING-ROOM AT ST. JAMES'S PALACE.

Delegates seated at the table: (reading from the background from left to right, round the table) M. Titulesco (Rumanian Foreign Minister; seen under the picture over the fireplace); Tadjik Aras (Turkish Foreign Minister); Dr. Monck (Danish Foreign Minister); Señor Ruiz-Guiñazu (Argentina); Señor Barcia (Spain); Signor Grandi (Italian Ambassador in London); M. Flandin (French Foreign Minister); Mr. S. M. Bruce (Australian High Commissioner in London, President of the Council); M. Avenol (Secretary-General, League of Nations); Mr. Anthony Eden (Foreign Secretary); M. Litvinoff (Russia); Count Raczyński (Polish Ambassador in London); Dr. Armindo Monteiro (Portuguese Foreign Minister); Don Agustín Edwards (Chilean Ambassador in London); Señor Zaldumbide (Ecuador); and Mr. van Zeeland (Belgian Prime Minister; with back to camera in left foreground).

At Mr. Eden's suggestion, it was decided that the meetings of the Locarno Powers and the League Council, to consider the German occupation of the Rhineland, should be held "in the calmer atmosphere of London." The Council accordingly met on March 14 at St. James's Palace. A private sitting was

held for the adoption of agenda, and at a secret meeting it was decided to invite Germany to be represented. The President, Mr. S. M. Bruce (Australia), then opened the first public meeting of the ninety-first (extraordinary) session of the Council, and reported appeals from the French and Belgian Governments

against Germany's action. Mr. Eden emphasized the vital importance of the occasion. "The future," he declared, "depends on the wisdom of our decisions." The case for France and Belgium was stated, respectively, by M. Flandin and M. van Zeeland. On March 16 the Council sat privately for four hours, considering

the first German reply, and announced its decisions at a public meeting. M. Flandin read a draft resolution on behalf of France and Belgium. It was announced on March 17 that Germany had accepted the invitation to London, and that a delegation would arrive on the 19th.



## BENEFICENT BOMBING FROM THE AIR: ATTACKING LAVA THAT WAS THREATENING A TOWN.

PHOTOGRAPHS BY JAGGAR, FLEET AIR BASE, PEARL HARBOUR AND BAPTISTE.



"CLINKER" LAVA, OR THE STIRRED AND CRYSTALLISED TYPE, FROM THE VOLCANO OF MAUNA LOA, HAWAII: THE FRONT THAT WAS STOPPED AND SOLIDIFIED A FEW DAYS LATER BY BOMBING THE SOURCE VENTS FROM THE AIR.



"PAHOEHOE," OR SMOOTH AND ROPY BASALT, INVADING A HAWAIIAN FOREST AND ADVANCING AT ABOUT A MILE A DAY: THE FLOW WHICH THREATENED THE IMPORTANT COAST TOWN OF HILO AND ITS WATER-SUPPLY FORMING INTO A LAKE.

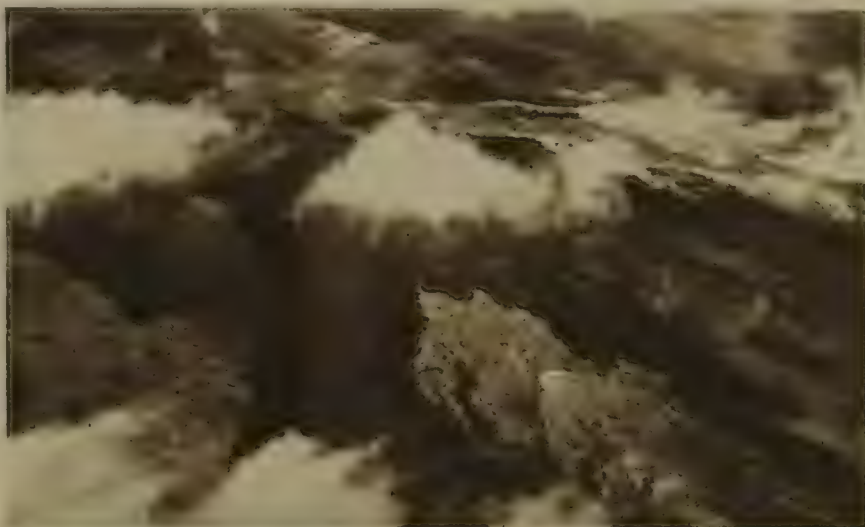
THE eruption of Mauna Loa, the 14,000-ft. volcano of Hawaii, last November and December, threatened Hilo, the chief city and seaport of the island, its water-supply, and the surrounding sugar-cane plantations. Immense lava flows pushed steadily down the north-western and eastern flanks of the mountain, doing widespread damage. It was believed that by heavily bombing source vents and flow channels with high explosives dropped from the air, it would be possible to release vast quantities of gas-charged lava and, by thus exhausting the terrific pressure, bring the gushing to an end. This belief was based on the fact that disturbed lava almost instantly solidifies, so damming and diverting the flow. On December 27 ten U.S. Army Air Corps 'planes, directed by Dr. Jaggar, dropped, with extreme accuracy, 600 lb. of T.N.T. bombs on their targets. Within a few hours the vast masses of gas-charged lava had spread widely and begun to cool; the flow began to slow down and within forty-eight hours had completely ceased, even the source vents being choked by cooling lava. The city and adjacent areas were saved and all danger was over.



BOMBING MAUNA LOA FROM THE AIR TO DIVERT THE LAVA FLOW BY MAKING IT SOLIDIFY AND COOL: THE SOURCE RIFT COVERED WITH "PAHOEHOE," OR SMOOTH LAVA; WHILE A SULPHUROUS SMOKING PIT REMAINED OVER LIQUID LAVA BENEATH, FORMING A RESERVOIR FOR THE FLOW OUTLET 3000 FEET LOWER DOWN THE MOUNTAIN-SIDE.



PART OF THE "CLINKER" LAVA FRONT A FEW DAYS AFTER THE BOMBING, WHEN THE MOTION OF THE LAVA HAD CEASED: THE SUCCESS OF A UNIQUE AND MOST INTERESTING EXPERIMENT IN COMBATING VOLCANIC ACTIVITY.



THE DAY AFTER THE BOMBING: A LIQUID FIERY RIVER TURNED LOOSE AT THE SOURCE ITSELF (THE WHITE STREAM IN THE BACKGROUND); SO ROBBING THE LOWER FLOW, FIFTEEN MILES AWAY, AND ENDING ITS ADVANCE.



## MALEFICENT BOMBING FROM THE AIR: ATTACKS IN ABYSSINIA.

A SIMILAR spectacle and a contrasted motive are provided by the different bombing raids illustrated here and on the opposite page. In Hawaii the bombs had the effect of preserving life and property: in Abyssinia their use was in accordance with custom. The battle of Enderta took place in the middle of February, when Marshal Badoglio's forces on the northern front stormed and captured Amba Aradam after a fierce aerial and artillery bombardment. The Abyssinian reports do not confirm the Italian claims of a crushing victory, but they admit that Ras Mulugeta, the War Minister, held out too long at Amba Aradam and then withdrew too far, leaving the Italians to advance on Amba Alaji unopposed. Ras Mulugeta himself died after the battle, succumbing to pneumonia through exposure while directing the campaign. The command of his forces was taken over by Ras Kabada.



AN ITALIAN BOMBING RAID ON ABYSSINIAN POSITIONS IN THE BATTLE OF ENDERTA; WITH ONE OF THE MACHINES JUST VISIBLE AT THE TOP OF THE PHOTOGRAPH: A PHASE OF THE BATTLE WHICH ENDED IN THE CAPTURE OF AMBA ARADAM.



THE BOMBING AND SHELLING OF ABYSSINIAN POSITIONS IN THE FOOT-HILLS OF AMBA ARADAM AT THE HEIGHT OF THE BATTLE OF ENDERTA: THE FIERCE BOMBARDMENT WHICH PRECEDED THE ITALIAN ADVANCE OVER DIFFICULT GROUND.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



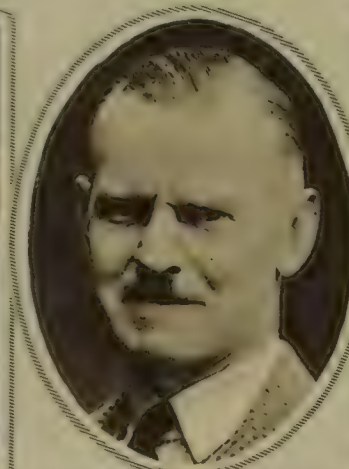
**GENERAL SIR DAVID CAMPBELL.** Recently Governor of Malta. Died March 12; aged sixty-seven. Commanded 21st Division, 1916. G.O.C. Baluchistan District, 1920. Military Secretary to Secretary of State for War, 1926. G.O.C.-in-C. Aldershot Command, 1927. A great horseman, he rode the Grand National winner, 1896.



**LORD DARTMOUTH.** A great Staffordshire landowner; and sixth holder of the title. Died March 11; aged eighty-four. M.P. (Conservative), West Kent, 1878-85, and Lewisham, 1885-91. Lord-Lieutenant of Staffordshire, 1891-1927; and President of the County Agricultural Society.



**CANON NAIRNE.** Canon of Windsor, and formerly Regius Professor of Divinity at Cambridge. Died March 15; aged seventy-three. A Fellow of Jesus College, Cambridge, 1887. Incumbent of Tewin, 1894. Resident Canon of Chester, 1914. Vicar of All Saints', Cambridge, 1917.



**LIEUT.-COL. R. S. RAIT KERR.** Appointed Secretary of the M.C.C. in succession to Mr. W. Findlay. Played in the Rugby XI., 1908-09. Represented the Europeans in the Quadrangular Tournament at Bombay, and was a prominent figure in Royal Engineers' cricket circles from 1924 to 1931.



**MR. REGISTRAR A. STIEBEL.** Appointed Senior and Chief Registrar in Bankruptcy of the High Court of Justice in succession to Sir Frank Mellor. Registrar in Companies (Winding-up) and in Bankruptcy, High Court of Justice, since 1920. President, Jewish Board of Guardians, 1920-30.



**THE DEATH OF A GREAT FIGURE IN PURE AND APPLIED SCIENCE: THE LATE PROFESSOR J. S. HALDANE.**

Professor J. S. Haldane, the world-famous man of science, died on March 14; aged 75. He did a great work in elucidating the physiology of breathing, and in the investigation of occupational diseases and the conditions in mines. During the war he was called in to advise the War Office on anti-gas measures. Author of "The Philosophical Basis of Biology."



**MINISTER FOR THE CO-ORDINATION OF DEFENCE: SIR THOMAS INSKIP, WHO TAKES THIS NEW OFFICE.**

Sir Thomas Inskip's appointment as Minister for the Co-ordination of Defence was announced on March 13. In this capacity he will, in the absence of the Prime Minister, take the Chair at the meetings of the Committee of Imperial Defence, and the Defence Policy and Requirements Committee. He became Attorney-General in 1928 and again in 1932.



**SIR DONALD SOMERVELL: THE FORMER SOLICITOR-GENERAL, WHO BECOMES ATTORNEY-GENERAL.**

Sir Donald Somervell, the Solicitor-General, succeeds Sir Thomas Inskip as Attorney-General, following the latter's appointment to the post of Minister for the Co-ordination of Defence. He is M.P. (Unionist) for the Crewe Division of Cheshire. He has been Solicitor-General since 1933. He served in India and Mesopotamia in the Great War, and took Silk in 1929.



**GUILA BUSTABO: THE BRILLIANT VIOLINIST WHO RECENTLY PLAYED IN A BRAHMS CONCERTO AT THE QUEEN'S HALL.**

Works by Brahms—including the violin concerto—were given at the London Philharmonic Orchestra's Concert, conducted by Sir Thomas Beecham on March 15, at Queen's Hall. The solo violinist was Guila Bustabo. Though still a young girl, she is already known in London as a clever technician. She played remarkably well, with a bright, quivering tone, in spite of the great physical demands of the concerto.



**ALI IRFAN: BREAKER OF THE UNIVERSITY WEIGHT-PUTTING RECORD.**

The only record set up in the inter-Varsity sports on March 15 (when Cambridge beat Oxford) was the work of Ali Irfan (St. Joseph's, Turkey; and Fitzwilliam House), who won the Putting the Weight event for Cambridge. His best put was 45 ft. 9½ in.; the former record being 43 ft. 10 in.



**THE DEATH OF A GREAT POLITICAL LEADER IN NEW ZEALAND: THE LATE SIR DILLON BELL.**

Sir Francis Dillon Bell, a prominent political leader in New Zealand, died on March 13; aged eighty-four. After having been Crown Solicitor of Wellington and Mayor of Wellington, he became Minister for Internal Affairs in 1912. He was Attorney-General from 1918-26, and at various times held the portfolios of Education, Immigration, Marine, Justice, and External Affairs.





**T**he latest FORD V-8 (£22. 10s. Tax) has once more achieved outstanding distinction in the Monte Carlo Rally, winning the premier award.

Apart from remarkable performance, it has really comfortable, roomy bodywork, complete equipment, beautiful finish, inside and out, looks and is a thoroughbred. Yet it costs so very little, in any direction, to buy, insure, run or maintain in the pink of condition. You cannot find a better car. There is none embodying sounder value for money. And its fuel-economy will amaze you, because it does practically everything on top gear! Literature on Request. Dealers Everywhere.

Ford V-8 Touring Saloon, Double-Entrance, **£250**, at Works. Alternative Body-types (Four) from £230

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A "PLATINUM BLOND" LION! A KING OF BEASTS, OF A MUCH LIGHTER COLOURING THAN MOST OF HIS KIND, STALKING HIS PREY IN THE WILDS OF AFRICA.

This beautiful photograph of a lion was taken in the wilds of the Transvaal early one morning. The beast is of a lighter colouring than most of his kind (a "platinum blond," Professor Jearey says), and the effect of "blondness" is enhanced by the rays of the morning sun falling directly upon him. He is walking stealthily through buffalo grass, stalking an impala. To-day the lion is found

throughout a large part of Africa, from South Africa northwards to Abyssinia and westward across the Sudan up the west coast to Algeria. It was formerly common on the Mediterranean littoral, but it is unlikely that any survive there now. In Asia, where it used to be abundant, it is now a rare animal; but it is still to be found in Mesopotamia, in parts of Persia, and in the Kathiawar peninsula of India.

AFTER THE ORIGINAL PHOTOGRAPH BY PROFESSOR B. F. JEAREY, F.R.A.S., F.R.M.S. (COPYRIGHT STRICTLY RESERVED.)



# The World of the Kinema.

By MICHAEL ORME.

## "RHODES OF AFRICA."

AFTER more than a year in preparation and production the eagerly awaited Gaumont-British film, "Rhodes of Africa," has now taken the screen at the New Gallery, with all the details of its South African and native settings carefully authenticated, a fine sweep of pictorial vision, and notably good acting to its credit. Yet with all these valuable assets so successfully ranged in its favour, it has still another which, from the point of view of the future of screen-biography, is just as important—perhaps even more so—than all the rest. And that is that no attempt has been made to popularise the fundamentally dramatic facts of the career of Cecil Rhodes by any romantic or extraneous embellishments whatsoever. The film is a perfectly straightforward, if necessarily somewhat episodic, statement of the most important events in the public life of that great Empire builder whose complex character has been the cause of so much verbal controversy. And as such it marks a most welcome break-away from the over-staged, over-emotionalised methods which have so often in the past, with disastrous dramatic and artistic effect, insisted upon the merely decorative or purely "private" aspects of the life-stories of famous or picturesque historical personages. It is, of course, quite possible that many filmgoers will find what I can only call the general productional austerity of "Rhodes" a little disappointing, its bareness of outline cold and unsatisfying, its whole treatment lacking in dramatic "punch." And on certain counts they will be right. It is not an exciting picture in the ordinary sense

Last, but by no means least, there is the acting. First of all that of Mr. Walter Huston, a dignified, deeply sincere, impressive figure as Rhodes, a difficult part which this fine actor invests with memorable strength and restraint. Mr. Basil Sydney's Dr. Jameson is perhaps more difficult to place, though it has a definite vitality of its own, while Mr. Frank Cellier re-creates the Cockney-born financier,

play and the personality of the actor. Mr. Jack Buchanan buckled on his ill-fitting armour in "When Knights Were Bold" for the sake of the lovely and romantic Rowena. That is as it should be, for Mr. Jack Buchanan must not be deprived of the opportunity to exploit his easy charm, however much he clowns it. Mr. Harold Lloyd, in that pleasant if a trifle uneven entertainment, "The Milky Way,"

presented at the Carlton, is a humanitarian as mild as the milk he delivers on his rounds. It is his misfortune to come into conflict with a couple of prize-fighters, and to have the greatness thrust upon him of delivering a knock-out blow. Mr. Lloyd, who would not hurt a fly, is induced to enter the prize-ring, though all he knows of the fistic art is how to duck, a talent born of cowardice rather than of courage. The incentive here is the plight of his pet mare. Though the best fun arises from Mr. Lloyd's gradual transformation into the attitudinising public idol and his laurels are fortuitously come by, he does fulfil the legend by standing up gamely to his aggressors.

Mr. Eddie Cantor's new picture, "Strike Me Pink," at the London Pavilion, gives an original twist to the formula. Nevertheless, the formula is there to prove its worth once again. Mr. Cantor is timid at the outset—exceedingly timid. A little College tailor, the butt of bullying freshmen, he takes a "personality course" by

correspondence, and the perusal of an illuminating booklet entitled "Man or Mouse" reveals to him the secrets of the "he-man"—the hypnotic eye, the manly stance, the dominating digit. Practising these encouraging exercises with ardour, he is selected by the proprietress of an amusement park as her manager and is immediately victimised by a gang of racketeers whose aim it is to mar the harmless merriment of the fair-ground by the introduction of fraudulent slot-machines. Mr. Cantor foils these fell intentions and emerges from several tight corners completely victorious. But his courage remains synthetic to the end, and in the gloriously funny and exciting chase in which this entertaining, handsomely staged picture culminates the mouse certainly prevails over the man. The star's acrobatic feats as the hunt sweeps up and down the scenic-railway, whirls through the booths, and drives the quarry up into the air in a balloon, from which he is finally parachuted into the middle of a trapeze-act are in themselves amazingly clever and admirably timed. They are rendered all the funnier by the little man's utter helplessness

"CRIME AND PUNISHMENT": RASKOLNIKOV (PETER LORRE) WITH SONYA, THE GIRL WHO LEADS HIM TO ATONEMENT (MARIAN MARSH); WITH DOUGLAS DUMBRILLE AS GRIOV.

Barney Barnato, with rich incisiveness. But without detracting from the excellence of all these performances, it is Herr Oscar Homolka's President Kruger which stands out as a truly remarkable impersonation—a brilliant piece of character-acting, beautifully modulated, almost startlingly vivid. And to the sheer delight of this portrayal must be added that of the Matabele Chief, Ndaniso Kumalo, a born actor if ever there was one, whose magnificent physique and innate regality of bearing are the natural prerogatives of his kingly breeding. For he is the nephew of the tragic King Lobengula, whose part in the film he travelled from Matabeleland to play with so much dignified simplicity.

THEY WHO GET SLAPPED.

Timidity, it would

seem, is one of the safest spring-boards for the comic. I would not go so far as to say that native courage is the prerogative of the straight comedian, for does not our Mr. Jack Hulbert ride home to victory on an assurance wherein is no touch of absurdity? But as a general rule the drolls of the stage and screen embark upon adventure with a quailing spirit which has to be fortified by a strong incentive to valour. There was a famous stage-play from a Continental source, later adapted for the kinema, in which the hero enrolled himself as a circus-clown in order to be near the lady of his choice. It was entitled "He Who Gets Slapped." The clown, at the outset, invariably gets slapped. He is the under-dog, the brow-beaten, and in his turning of the tables on the oppressor a first-rate formula for mirth of the broader kind is most easily discovered. Pluck grafted on to pusillanimity, the bold attack masking a beating heart, and the truculence of the naturally timid inspire themes that lend themselves admirably to hilarious intention. The reasons for the funny men to show fight vary according to the pattern of the



THE COLUMBIA FILM OF "CRIME AND PUNISHMENT," AT THE PLAZA: PETER LORRE (RIGHT) AS RASKOLNIKOV, THE EGOTISTICAL STUDENT WHO ATTEMPTS TO COMMIT THE PERFECT MURDER; AND EDWARD ARNOLD AS INSPECTOR PORFIRY. Dostoevsky's great novel is, no doubt, familiar to most of our readers. It tells a story which plumbs the depths of human nature in a series of thrilling and dramatic sequences. Inspector Porfiry is a sleuth who would have outclassed Sherlock Holmes.

of the word. The emotion of its climax—the ruin of Rhodes by the too hasty action of his friend, Dr. Jameson, in precipitating the famous raid on Johannesburg—is implied rather than expressed. And never once does it desert its "documentary" method for the analytical. On all these scores it directly defies the accepted canons of popularity. It adds nothing to either our imaginative or historical conceptions of Rhodes the man. What it does do is to present that strange, elusive figure of the history books against a clear-cut background of events. It is an objective study pure and simple. There are no "angles," no side-lights, no introspection. It passes no judgments, makes no claims. Perhaps not "snappy," but refreshingly honest. And as such something to acclaim.

But, having said so much, I would not for a moment wish to give my readers the impression that "Rhodes" is an uninteresting film. On the contrary, it is an exceedingly interesting one. In the first place it has what I imagine must be the most authentic—and certainly some of the most beautiful—settings that have ever graced a British picture. Months of preliminary work was done by Mr. Geoffrey Barkas and a small army of experts, with the active help and co-operation of the local authorities, on the South African veldt; exhaustive investigations of detail of every sort and kind were carried out by the studio Research Department—a visit was even paid to the grandchildren of President Kruger at The Hague in order to secure first-hand information which was not obtainable elsewhere. Then there is the lovely camera-work of Mr. Bernard Knowles, who, in conjunction with the director, Herr Berthold Viertel, has filled the screen with vigorous movement, effective grouping, and brilliant bold vision of "great spaces washed with sun."



"SYLVIA SCARLETT," THE FILM BASED ON COMPTON MACKENZIE'S FAMOUS NOVEL, WHICH WILL BE SHOWN AT THE REGAL SHORTLY: KATHARINE HEPBURN AS SYLVIA IN MAN'S CLOTHES, CARY GRANT AS JIMMY MONKLEY (CENTRE), AND EDMUND GWENN AS HENRY SCARLETT.

Katharine Hepburn takes the part of the daughter of Henry Scarlett, a swindler who flees to England to escape the police. Disguised as a boy, she helps her father and Jimmy Monkley in crime. After many adventures, including an engagement with a pierrot troupe, she is happily united to Michael Fane, the young artist whom she loves (Brian Aherne)





## A PAGE FOR COLLECTORS.

FROM CANALETTO TO CONSTABLE AT THE BRITISH MUSEUM.

By FRANK DAVIS.

IT is the custom at this time of the year to hang a selection of the vast store of drawings and prints belonging to the nation in the gallery next to the Print Room. As a rule, these are chosen with an eye on some important exhibition taking place elsewhere. For example, during the French Exhibition at Burlington House the Museum's incomparable

drawing by Piranesi in this company is an experience, and, to one visitor at least, an impressive one. I was always of the opinion that Piranesi's strong sense of drama (or should I write melodrama?) would hardly stand up against such competition, but it survives the ordeal uncommonly well. A drawing of the Appian Way as it might have been is, for all its extravagance, a fine imaginative effort of nervous force: some people may feel it is a great to-do about nothing in particular—for my part, I believe an ounce of gusto is worth a pound of careful gentility—and how such a thing shows up the deficiencies of some of the little fellows near it who were responsible for pretty-pretty chinoiserie!

the shape of a mountain landscape by Hoppner (As this drawing was acquired in 1847 the attribution is doubtless correct.)—A large water-colour by John Crome (1768-1821) is a notable and precious exhibit on the other side of the gallery and shares a wall with several Turners, most of them—if my memory is not at fault—of the period 1810-20. Of these, two Oxford views, "Christ Church from the South" and "Magdalen, Founders' Tower," gave me more pleasure than the more famous "Vale of Heathfield" and "Vale of Ashburnham," possibly because the detail in the latter is a trifle overwhelming. Constable is represented on a screen by himself. There is one of his innumerable studies of Hampstead Heath

("Storm on Hampstead Heath"—between six and seven in the evening, March 1831), most sombre and impressive, a marvellous sparkling "Windmill," and a fine study of the ruins of Cowdray.

I have mentioned especially works by the more important people, but hasten to add that though they dominate the exhibition by sheer force of quality, there are minor men (*e.g.*, Swiss water-colourists such as König and Brandoin, and that admirable Englishman, Paul Sandby) who would be outstanding in a show less complete and less distinguished. I illustrate two drawings from the long list of lesser people. One is by Jean Rigaud, a careful and rather pedestrian performance, but of great interest, because it shows the garden of Hampton



"THE GARDENS OF HAMPTON COURT"—A DRAWING MADE BY JEAN RIGAUD IN 1736; SHOWING MANY FEATURES OF THE FAMOUS PALACE WHICH REMAIN TO-DAY: A WORK TO BE SEEN IN THE SPECIAL BRITISH MUSEUM EXHIBITION ILLUSTRATING THE RISE OF LANDSCAPE.

This view of the palace is taken looking north. On the left is the Privy Garden, which has been considerably altered since the drawing was made; but those who know Hampton Court well will find things that are still recognisable in the lay-out of the flower-beds, shrubs and trees in the foreground. The statues which crown Wren's southern façade have since been taken down.

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collection of French prints and drawings was on view to the public, and was, in its way, as fine a show as the greater and more popular display at the Royal Academy. This month you are invited to see that small part of your own possessions which illustrates the rise of landscape. As there is no entrance fee, no fuss, and no ballyhoo in the Press, I presume the gallery will not be overcrowded: a more serious deficiency, due to the illness of Mr. A. M. Hind, is the absence of a catalogue with an explanatory note—an omission which is not entirely made good by the fairly full description attached to each exhibit. The learned may be trusted to supply their own information, and the earnest who have time to spare will no doubt find it out for themselves; as most of us are neither very earnest nor very learned, we rather regret that it has, so far, not been possible for this benevolent State institution to produce a twopenny handbook which will provide us with a simple, straightforward account of the aim and scope of the Exhibition. Three lectures by Mr. Stewart Dick have, however, been arranged for three p.m. on the following Saturdays—March 21, April 4, and April 18.

Beyond remarking that once again this annual special exhibition is arranged with the lucidity and coherence we have become accustomed to expect, all I can do is to note a few high-lights and urge everyone to pay it a visit. Here, for example, is Canaletto in two different moods—no, that is not quite the word—doing two different jobs: in one drawing he is seen as a conscientious, sober topographical draughtsman ("View of the Thames Towards Westminster Bridge"); in another ("The Doge Leaving St. Mark's for His Coronation") he is almost as effervescent as Guardi, making great play with the crowds of people massed in the square, and, incidentally, doing the work of the cinematograph operator of to-day by showing how the police controlled the people in eighteenth-century Venice. Guardi is represented by two superlative drawings, a study for an oil painting at the Victoria and Albert Museum ("An Arch in Venice"), and a light-hearted and, in the best sense of the term, light-fingered view of the Piazza San Marco. To see two etchings and a

There are two or three Rowlandsons. What a devilish line the fellow has!—two or three little flicks and the "Guards Trooping the Colour on the Horse Guards Parade" are no longer sober Grenadiers but part of the army of the Duke of Plaza Toro.

Pure poetry is present in plenty—as good Gainsboroughs as one can wish to see, a marvellous wooded landscape by Fragonard, a delicious curiosity in

Court as it was originally laid out. (There is no beautiful herbaceous border along the wall.) This drawing was made in 1736. The other is by Robert Adam, a delicious and romantic extravagance; there are several others of a similar character extant which serve to remind us that the great architect had a private life away from the triumphs and disappointments of business.



ROBERT ADAM, PROPHET OF ENGLISH NEO-CLASSICISM, IN A ROMANTIC MOOD: A FANCIFUL LANDSCAPE BY THE GREAT ARCHITECT WHICH SEEMS TO REVEAL AN UNEXPECTED ASPECT OF HIS CHARACTER.



# MONETS ON EXHIBITION IN LONDON:

THE GREAT IMPRESSIONIST AS PAINTER OF THE PLAY OF LIGHT ON WATER.



"MOULINS EN HOLLANDE."  
(47×73 cm.)



"LES BORDS DE LA SEINE À ARGENTEUIL"; PAINTED IN 1872.  
(53×71 cm.)

THERE is now open at Messrs. Tooth's galleries, at 155, New Bond Street, a special exhibition of works by Claude Monet, the famous impressionistic master. The pictures range from those of his early years, when he was influenced by Eugène Boudin and painted in a comparatively "clear-cut" style, with broader colour areas than he preferred later and with definite accents skilfully placed to control the spectator's eyes. The exhibition includes some singularly fine examples of this type—dealing with Honfleur, Le Havre, Hyde Park, and Westminster Bridge. There are other paintings showing the artist's gradually increasing interest in the play of light and the "warming-up" of his colour schemes, and others, again, of a later period, full of scintillating reds, yellows, and blues. Monet's visit to London is an important date in the history of Impressionism. In 1870, during the Franco-Prussian War, he left his native land with others who sought peace in which to paint. His subsequent work holds great interest for English people, since it was partly from the paintings of Constable and Turner that the Impressionists derived inspiration for their experiments. Back in Paris after the Commune, Monet painted, in 1871, "The Seine at Rouen" and "The Thames in London," both clearly inspired by his recent introduction to Turner's pictures.



"LA SEINE À LAVACOUR"; PAINTED IN 1880.  
(1'02×1'50 metres.)

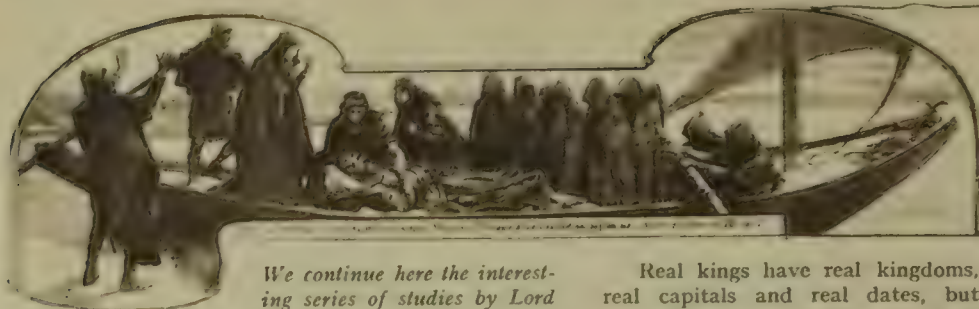


(Above) "LA SEINE À ROUEN"; PAINTED IN 1874.  
(50×65 cm.)



(Right) "BATEAUX ÉCHOUÉS À FÉCAMP" PAINTED IN 1881.  
(80×66 cm.)





We continue here the interesting series of studies by Lord Raglan dealing with celebrated personages of the past who hover on the borderland of history and legend. The series began in our issue of March 7 with an article on Helen of Troy, and in the next number the subject was Robin Hood. Several others will follow in later issues.

MANY people still believe that King Arthur was a real historical king who led the Britons in their struggle against the Saxon invader. This belief is easy to hold so long as the holder does not attempt to reduce the reign of Arthur to terms of chronology or his kingdom to terms of topography. The most popular theory is that he commanded the Britons at the Battle of Mount Badon.

The first mention of this battle occurs in the writings of Gildas, a British monk who wrote in Brittany between the years 550 and 570. According to him the battle—or, rather, siege—of Mount Badon took place somewhere about 520, but he neither states where the siege took place nor gives any description of it; nor does he mention Arthur in this or any other connection. His account suggests that this was the only victory of importance the Britons had gained, and he expresses surprise that such miserable degenerates, always at loggerheads among themselves, could gain a victory at all.

Where Mount Badon was—if it was a real place at all—is quite unknown. One school of theorists claims that it was Badbury, in Dorsetshire, and that the victory of the Britons of Devon and Cornwall over the West Saxons gave them a long respite from further attacks; while another school claims with equal confidence that it was Bouden, in West Lothian, and that the victory of the Britons of Strathclyde over the Angles gave them a long respite from further attacks. According to the former, Arthur reigned at Glastonbury; according to the latter, at Carlisle or Dumbarton.

By the time of Nennius, a person of whom nothing is known for certain, but who is supposed to have written somewhere about the year 800, the siege of Mount Badon, fought (according to Gildas) without Arthur, had become the last of twelve glorious victories gained by Arthur. Nennius says that "Arthur fought with the kings of the Britons, but he himself was the war-leader"; that the 960 foemen killed at Mount Badon were all killed by Arthur's own hand; and that in all wars he came out victorious.

It is inconceivable that any real man ever occupied the position which Nennius attributes to Arthur, or that there was ever a British monarch who reigned at London, Edinburgh, Winchester, Carlisle, Caerleon, and elsewhere, as Arthur is alleged to have reigned. And not only could he not have ruled at all of them, but it is highly improbable that he could have reigned at any of them, since at none of them are there any traces of Celtic occupation in the sixth century. In the case of Caerleon, for example, where the Roman amphitheatre was long shown as the site of the Round Table, and where Tennyson went to write the *Idylls of the King*, excavation has shown that the Romans occupied it up to about 380, but after that there are no signs of occupation till Norman times. Now, however barbarous we may suppose the sixth-century Celts were, it is impossible to believe that they could have made a town their capital without leaving some signs of occupation. What is true of Caerleon is, I believe, true of all the other sites with which Arthur's name is connected; there has never been found in them a single building, inscription, weapon, coin, or any other artefact which can be attributed to any period at which Arthur can be supposed to have lived.

Real kings have real kingdoms, real capitals and real dates, but Arthur has none of these. Further, according to popular belief Arthur spent his life in fighting the Saxons, yet neither in the Welsh poems dealing with Arthur, nor in the romances of which he is the hero (of which Malory's "Morte d'Arthur" is the best known) is there any mention of the Saxons. Imagine an account of King Alfred with no mention of the Danes!

Who, then, was Arthur? He was, it would seem, the war-god of the Brythonic Celts. This explains why he owns hills, rocks, and other property all over



THE ROUND TABLE FIXED IN THE WALL OF THE GREAT HALL OF WINCHESTER CASTLE (A PILLARED CHAMBER NOW EMBODIED IN THE COUNTY HALL): A TABLE-TOP DIVIDED INTO 25 SECTORS, ONE EACH FOR KING ARTHUR AND HIS KNIGHTS.

This Round Table at Winchester is supposed to date from King Stephen (1105-1154), but the painted designs on it are Tudor. It is a table-top 18 ft. in diameter, divided into twenty-five sectors, for the King and the Knights of the Round Table. The colouring of the sections (green and white alternately) is of Henry VIII's time. Tradition tells that Joseph of Arimathea made it for the brethren of the Grail, and it was taken to Winchester by Uther.

what were the Brythonic-speaking countries: from Aberdeen, through southern Scotland and northern England, Wales and Cornwall, to Brittany; why the Bretons took him with them to Sicily, and localised his exploits there; why he is not mentioned by Gildas, and in Welsh tradition is an enemy of the saints; why wonders and miracles of all descriptions are associated with him and all his friends and relations; above all, it explains what Nennius says of him—that he was the leader of the kings of Britain in war;



THE FABLED BIRTHPLACE OF KING ARTHUR: THE FAMOUS RUINS AT TINTAGEL ON THE CORNISH COAST, POPULARLY KNOWN AS KING ARTHUR'S CASTLE, THOUGH EXPLAINED OTHERWISE BY ARCHÆOLOGISTS.

Legend has it that King Arthur was born at Tintagel Castle, son of Uther and Ygerne, widow of Gorlois, lord of the castle, whom Uther slew. This form of the story is followed by Tennyson in "The Coming of Arthur." In "Guinevere," he uses another and more mysterious version, as in the lines: "They found a naked child upon the sands Of dark Tintagil by the Cornish sea, And that was Arthur."

that it was by his hand that all the foemen were slain, and that he was always victorious. It is only gods who are always victorious.

The name "Arthur" has been variously explained. It has been thought to mean "bear," and it is possible that Arthur was identified with the bear. In Cornwall he has also been identified, up to recent times, with the raven and the chough, and it is possible that he was connected with Bran, a mythical Celtic

## QUASI-HISTORICAL CHARACTERS: GREAT FIGURES ON THE BORDERLAND OF HISTORY AND LEGEND.

No. 3.—KING ARTHUR.

By LORD RAGLAN, author of "Jocasta's Crime, an Anthropological Study," "The Science of Peace," and "If I Were Dictator."

hero, and perhaps also war-god, whose name means "raven." The raven was widely associated with war and victory. Cuchulainn, the Irish mythical hero, had a sacred mantle of raven's feathers. To Odin, the war-god of the Norse, the raven was particularly sacred, and the Norsemen considered it lucky to have a war-banner in the shape of a raven. Sigurd, Earl of Orkney, is said to have had a banner which was in the shape of a raven, "and when the wind blew on it, it seemed as if the raven spread his wings." Asser tells us that the men of Devon captured a similar banner from the Norsemen in 878. Of both these banners many wonders were related. It is possible that since the Cornishmen identified Arthur with the raven, and since hills and rocks were named after him, that Arthur the war-god took the form of a raven banner, and that it was in that form that he led the Celts to war. However, whether Arthur was a raven or not, it is as certain as anything in the dim past can be that he was not a real man. He affords another example of that tendency to believe that any person of whom popular and striking stories are told was a real person, whether there is any historical evidence or not.

Arthur's popularity is largely due to the belief that he was the founder—or, at any rate, a prominent early exponent—of the customs and ideas which we associate with the word "chivalry." He is often represented in armour (of the thirteenth or the fifteenth century), bearing on his shield the royal arms of England (first assumed by Richard Cœur-de-Lion in 1198). In fact, these ideas and customs, like his arms and armour, are many centuries later than his



A MEDIAEVAL CONCEPTION OF THE ROUND TABLE, WITH A VISION OF THE HOLY GRAIL IN THE CENTRE: A PAINTING IN AN OLD FRENCH MANUSCRIPT, "THE ROMANCE OF SIR LANCELOT," NOW IN THE BIBLIOTHÈQUE NATIONALE IN PARIS.

Here there are only fifteen seats at the Round Table. The number of knights differs greatly in various traditions. The names inscribed above the figures in the background (from left to right) are Lionel, Gawain, Bors, Lancelot, Galahad, Perceval, King Arthur (with crown), Pelleas, and Tristan. (We give the spellings commonly used in modern English literature.) Sir Galahad, son of Lancelot and Elaine, occupies the Siege Perilous, reserved for the knight destined to achieve the Grail. For any other it was fatal. In modern poetry, the legend is told in Tennyson's "Holy Grail" and Hawker's "Quest of the Sangraal."

alleged date. That strange mixture of militarism, Christianity, Islam, and the poetry of the troubadours which formed the system or institution of chivalry began to develop, chiefly under the influence of the Crusades, in the twelfth century. Before that, a knight was simply a fully-armed horseman, and as late as the end of the twelfth century a feudal tenant-in-chief could make up his quota of knights by the simple process of issuing so many sets of equipment from his mobilisation store and so many horses from his stable. In the thirteenth century the system grew apace, but in its higher forms it was always an ideal rather than a reality. It was this contrast between the ideal and the actual which led Malory and his predecessors to place the true age of chivalry in an imaginary past.

It is characteristic of that indifference to historic fact which is so general as to be almost universal that of all those who have believed Arthur to have been a British king of the sixth century, none has made the slightest attempt to depict him as a British king of the sixth century might have been.





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# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## BUDGET PROSPECTS.

OLD habits are still strong, even in these times of revolutionary change, and the naming of Budget Day still revives a faint hope in the mind of the taxpayer that perhaps next year he may be shorn just a little less closely. But it is very safe to say that no such relief is likely next month—in fact, in view of the very heavy expenditure to which the Government is committed, we taxpayers may thank ourselves for having done so well, in the matter of payments into the Exchequer during the year that is ending, that there is a general expectation that the Chancellor will be able to provide for the formidable programme ahead without putting his hand into a deeper recess of our pockets. Certainly we have fully justified the criticisms of those who maintained that Mr. Chamberlain was taking an unduly pessimistic view a year ago of the extent of the revenue that he was going to collect. On the other hand, he also has been fully justified in doing so by the very heavy Supplementary Estimates, which have already eaten deeply into the otherwise handsome surplus with which our taxpaying efforts would have provided him.

As to next year, the only thing certain is that it is going to be extremely expensive. On the basis of the estimates published, which make no provision for the scheme of rearmament, about £40 millions more will have to be found; and though there is little doubt that the improved profits now being earned by industry, commerce, and the professions, and the increased spending power of the working classes, will be reflected in a revenue increase that will fill this gap, it is more than possible that when the process of rearmament really gets under way it will be found that a good deal more will be needed. How it is to be found is one of those problems on which we should all like to see more light. But at least it is clear that the system of free spending out of funds provided by taxation has a highly stimulating effect on the activity of the home market, and so goes some way towards producing the revenue available for more expenditure.

## SPENDING AND REVENUE.

Such a system would have seemed to be a negation of all that our Victorian ancestors believed about the doctrines of what they called sound finance. According to the Gladstonian tradition, it should be the object of the Government to spend as little as possible, so that the earnings of the citizens might be left, as far as might be, to "fructify" in their pockets, being expended on objects of common consumption or put into the capital equipment of the country through private investment. There was a good deal to be said for this view, because when money is spent officially, a considerable part of it is likely to be wasted, owing to the cumbersome and dilatory methods by which official expenditure is necessarily carried out. No reflection is here intended on the ability and spirit with which our Government officials do their work. Our Civil Service is admittedly as good as any that is to be found anywhere and very much better than most. But when the nation's money is being spent, the process has to be carried out under a system of checks and precautions which are quite unnecessary when a private firm or company is using its resources,

with the result that official expenditure always involves a considerable margin of waste.

On the other hand, the optimistic assumption that money left to fructify in the pockets of the people would necessarily be devoted to purposes that would increase the national health and prosperity was only true up to a point. Under this system very great material progress was made, though no one can be quite certain as to how much of this progress was due to the system, and how much to other circumstances which were, in those days, highly favourable to the growth of the wealth of this country. But there can be no doubt that that era, in which national development was left to the effort of individuals, has left some ugly gaps in our civilisation which the present and recent Governments, with their policies of slum-clearance and other measures of social betterment, have been obliged to set about repairing. In a community composed of perfectly educated and conscientious individuals, wealth left to fructify in its pockets might do all that is needed for the common good. But since no such community has ever existed, a certain amount of redistribution of spending is necessary, so that a sufficient proportion of the national wealth may be used on objects of common benefit.

## THE WIND AND THE SHORN LAMB.

What is wanted, therefore, is just the judicious compromise that this Government seems to have hit on, by

came into power which seemed likely to make difficulties for business, a very serious check to enterprise would certainly follow, probably accompanied by the first-rate financial crisis indicated by Sir Stafford Cripps as the probable result of the return of himself and his friends to power.

An interesting example of this necessity for tempering the wind to the shorn lamb, and keeping the industrial and financial leaders in a hopeful state of mind, has lately been provided in the United States. There President Roosevelt, when he first took office and showed a brave determination to pull his country out of the mire of depression, was welcomed by the confidence of all classes and there was a general revival of business activity. But as his New Deal took shape and the ambitions of his youthful advisers in the "Brain Trust" expanded in a manner which



PROFIT-SHARING AT THE VAUXHALL MOTOR WORKS AT LUTON: EMPLOYEES GATHERED IN THE WORKS CANTEEN READY TO TAKE THEIR PROFIT-SHARING DIVIDEND—AMOUNTING TO A SUM OF £66,834 IN ALL.



COUNTING OUT INDIVIDUAL SHARES OF THE £66,000 ALLOCATED TO PROFIT-SHARING BY THE VAUXHALL MOTOR COMPANY: BONUSES WHICH EQUALLED ABOUT 3½ WEEKS' EXTRA PAY TO EACH WORKER.

Much interest has been aroused by the success of the profit-sharing scheme in force at the Vauxhall Motor Works at Luton. In the accounts recently published, no less than £66,834 was allocated to be distributed to the workers—averaging some 3½ weeks' wages to each. Many types of profit-sharing schemes have been established by British firms, but in the Vauxhall scheme no limit is provided and the bonus is given additionally to all other forms of remuneration. Throughout the Vauxhall factory production is based very largely upon "team spirit" amongst the workers, and the company claims that this team spirit has contributed materially to their success.

means of which industry is not taxed above a point that will take the heart out of it, and the money taken from it is spent in such a way that it is easier for industry to earn profits and so create fresh revenue for further expenditure. As long as industry has confidence in its rulers and recognises that expenditure is of a kind likely to increase employment and stimulate activity in the home market, it now appears to be reconciled to a scale of expenditure the mere mention of which would once have horrified it. But the mind of the average business man, on whose wayward sentiment our commercial activity so largely depends, is highly sensitive and nervous. If a Government

threatened to hamper the activities of industry too severely, there was an ominous check to revival. The mistrust felt by the business leaders was increased by the highly critical language used by Government spokesmen about the way in which Big Business had conducted the economic activities of the country, as long as it had held the controlling power. Big Business had certainly deserved a good deal of the vituperation to which it was treated, by its ruthlessness and greed and by the shortsighted eagerness that it had shown to lend American money all over the world without sufficient consideration for the solvency of the borrower or for the purposes to which the borrowed money was to be put. But Big Business was thoroughly chastened by consciousness of its own sins and mistakes, and what it wanted was not abuse, but encouragement to pull itself together and make a fresh start on better lines, which it was, to all appearance, quite ready to do. As it was, it naturally sulked; and recovery was stayed until, in May of last year, a decision of the Supreme Court concerning the constitutional legality of the National Recovery Act proved that there were limits to the powers of the President and his advisers. Since then American recovery has plucked up its courage again and gone on its way, interrupted only by occasional set-backs.

All of which shows that the way to get plenty of money for purposes of social betterment and national health—to say nothing of defence and strength for the cause of peace—is to keep industry in a good temper by taxing it no more than it thinks it can stand, leave it free to earn good profits, and then, having taken due toll of these profits, to spend the money in a way that will increase the general purchasing power. One of the most satisfactory points in the recent recovery in this country is the evidence shown that it has been based on improvement in the condition of all classes, with the exception of those in the special areas. For improvement in them we may hope that the rearmament programme will do much.



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# Of Interest to Women.

## The Fan Train and Tanagra Pleatings.

Fashions this season are the essence of good taste, with just an element of surprise to prevent their being too conservative. In some of the collections there are eccentricities and exaggerations, but these are merely passing shadows, as it were. The general silhouette is unchanged, though there is an attempt to revive the Greek line with Tanagra pleatings. Rather attractive, too, is the dress with a lower waistline. It is plain in front; while at the back there is a train which spreads in fan formation. Shoulders are more covered. Bretelles, which widen in the centre, are introduced to emphasise this effect, or again there are epaulettes robbed of all stiffness. Many dresses carried out in chiffon, in delicate shades of olive-green, love-in-the-mist blue, and cloud-grey, have very full skirts, arranged with panels of gauging in the vicinity of the hips. Tulle head-dresses to match the hair, and reinforced with butterfly bows or sprays of flowers, are seen in conjunction with these dresses. Necklaces, bracelets, and earrings are made of natural flowers, a spray of which may appear in the hair.

## Finger-Tip Coats and Shirt Blouses.

Wool or lainage fabrics have their rôles to play this season in the domain of tailored suits and little frocks. The tweed three-piece, with finger-tip-length coat, is well in the sunlight. It is really wonderful the variations that may be wrought on this theme with the aid of accessories in patent and other leathers. The classic suits, with their quaint little coats and link fastenings, are accompanied by lingerie waistcoats and blouses, which are very decorative. It seems that their creators must have gone back to Regency days for ideas, since the fabricating mediums are linen-lawn and organdie. Day frocks made of wool are strewn with spots, and then there are the white embroidered linen coats with designs suggesting the "hobby" or sport of the wearer. As furs are flattering, they are never permitted to go into retreat during the summer. A novelty is sheared white coney, with grey calf markings. It is used for coats of the swagger persuasion which are not expensive, the price being about fifteen guineas, or twenty when accompanied by a hat and muff. Another novelty is exotic caracul, which is white with black hairs. In the distance, it suggests "liquid" marble. Generally speaking, luxurious capes of silver fox and ermine dip slightly at the back.



"Whiskered" Silk and "Carioca."

The Debenham and Freebody (Wigmore Street) spring collection contains very interesting fashions in what is known as the Debenham tradition. They are varied, graceful, and dignified. In a subtle manner they show that they have been assembled by an authority who has made a close study of the needs of the well-dressed Englishwoman. To them must be given the credit of the models pictured on this page. Perhaps no material has been so much discussed as "whiskered" silk with hairs that decline to come out. It made its début a few weeks ago, and has been used for the simple frock at the top of the page. With a petersham belt it is 69s. 6d., and may be found in the washing-frock department. The evening dress on the right above is of misty cloud-grey chiffon, such a lovely shade, strewn with silver sequins. Women will realise the number of occasions when the ensemble on the left may be worn. It is expressed in "Carioca," a fabric whose texture suggests the outer skin of a mushroom. The dress has long sleeves trimmed with rat-tail motifs which also adorn the coat. Of this ensemble one may become the possessor for 12½ guineas. This firm would be glad to send their spring brochure gratis and post free on application.





**"MAR"**

*Smartly tailored two-piece Suit Dress, with long sleeves and pockets on skirt. The coat is three-quarter length with smart scarf collar. Sizes: 38, 40, 42, 43. Colours: Navy, Lido, Rust, Air Force Blue, Bottle Green. Price 6½ gns.*

*Sent on approval.*



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*Becoming soft wool two-piece Suit, with collar of self material embroidered with spots to tone. The coat has a swing back and is lined throughout, the frock has long sleeves. Colours: Beige, Blue, Navy and Grey. Hip sizes: 38, 40, 42, 43. Price 6½ gns.*

*Sent on approval.*



## THE WINE JAR

AN old woman saw an empty-wine jar lying on the ground. Though not a drop of the noble Falernian, with which it had been filled, remained, it still yielded a grateful fragrance to the passers-by. The woman, applying her nose as close as she could and snuffing with all her might, exclaimed, "Sweet creature! how charming must your contents have been, when the very dregs are so delicious!"

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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## SWITZERLAND IN SPRINGTIME.

THE beauty of Switzerland in summer and in winter is known far and wide, and never fails to attract large numbers of visitors to that delightful

London to Basle or Zurich, whilst motorists who wish to travel by car will have the advantage of a special petrol price concession in Switzerland, which enables them to obtain a rebate of 4½d. per gallon on all petrol purchased there.

As for the choice of a spring holiday centre, there is a wide range of resorts. Taking those of the lakes region first, a strong appeal is made by Lugano, situated, amidst beautiful scenery, on the lake of that name, and with magnificent views of lake and mountains. Sub-tropical plants flourish there, bearing witness to the mildness of its climate. There are quaint old arcaded streets in Lugano, and a Cathedral with a richly decorated façade. Gandria, close by, is a charming old-world lake-village, and you can go by funicular railway to the summit of Monte San Salvatore, and of Monte Brè, from which there are glorious panoramic views. On Lake Maggiore, facing south, in an extremely sheltered position, is that charming resort the name of which figures so freely in current news—Locarno. The statesmen who chose it as their meeting-place had a keen eye for beauty, and holiday-makers cannot go far wrong in following such a lead. Near by are the smaller but equally attractive resorts of Ascona and

Brissago, both, like Lugano and Locarno, typical of life in Canton Tessin.

Lucerne, rich in romance and in beauty, is a splendid lake centre, for the waters of the lovely lake, at the head of which it stands, wash the shores of four cantons, and the region, apart from its interest as the scene of the legendary exploits of William Tell, enshrines the birthplace of Swiss independence. An excellent steamer service enables visitors to reach such beauty spots as Küssnacht; Hergiswil, for Pilatus; Kehrsiten, for the Bürgenstock; Weggis, whence one ascends the Rigi; Vitznau; Flüelen, for Altdorf, the

capital of Uri, and the castle of Rudenz, and there are motor-bus routes around the lake which afford excellent views of much of its beauty, whilst Lucerne itself, with its ancient towered walls, its highly picturesque bridges, and its fine buildings, has a wealth of interest.

Montreux, with Clarens and Territet, has a situation on the Lake of Geneva which is sunny and sheltered and affords a fine view of the serrated crest of the lovely Dent du Midi, and on the slopes of the high protecting hills behind it lie Glion and Caux, with the magnificent Rochers de Naye over-shadowing all. Near by are charming old châteaux, delightful walks, and the castle of Chillon. The Montreux-Oberland railway gives access to interesting old towns and beauty spots amid the mountains, and a good steamer service connects with Evian, on the opposite shore, with Lausanne and Geneva. Not far from Montreux is Vevey, an attractive spot for a holiday, with Gruyères, Les Avants, and the Pléiades within easy reach, and with fine views of the Alps of Savoy and Mont Blanc. And then high up among the mountains, in a wide valley, ringed round with sheltering peaks, and yet open to the sun, lies Tarasp-Schuls-Vulpera—a delightful centre for a late spring holiday amid the romantic scenery of the Lower Engadine.



LUCERNE IN SPRING: A DISTANT VIEW TAKEN FROM THE BLOSSOMING ORCHARDS ON THE HILLS OPPOSITE; WITH THE GREAT SNOW-CLAD MASSIF OF PILATUS RISING BEHIND.—[Photograph by Franz Schneider, Lucerne.]

land. It is not so generally known, perhaps, that Switzerland in springtime is just as beautiful. There is still thick snow on the mountains, forming a striking contrast to the vivid emerald-green which clothes the fields of the plains and valleys, and these and the woods are ablaze with wild flowers; the climate, too, is very agreeable then. Hotels in resorts specially attractive for spring holidays offer special rates, which range from about fourteen shillings to twenty a day for a stay of not less than seven days, the charge for accommodation in the big luxury hotels being only very slightly higher. There are cheap rail return tickets (a 30 per cent. reduction is in force), and "Swissair," for which Imperial Airways are agents in this country, offer special fifteen- and sixty-day return tickets from



LUGANO IN SPRING: A SUNLIT SCENE, WITH MONTE SAN SALVATORE TOWERING INTO THE SKY ABOVE THE TRANQUIL LAKE; FRAMED IN EARLY BLOSSOM.—[Photograph by H. Rüedi, Lugano.]



## Switzerland in Spring

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Locarno



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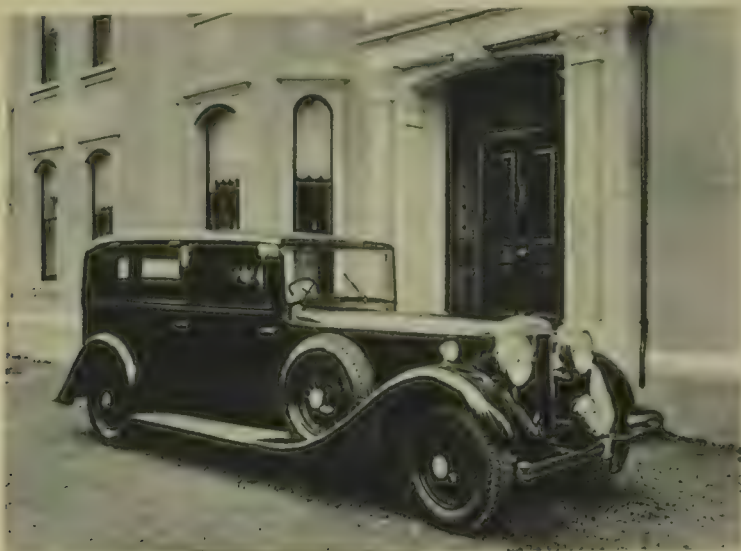
By H. THORNTON RUTTER.

TWO new models, the "Flying" Standard Ten and the "Flying" Standard Light Twelve, made their first bow to the motoring public on Thursday, March 19. A representative body of motorists helped to christen these two new saloon cars at the Standard Motor Company's works at Coventry. There is hardly any need to wish them success. Their entirely new design will give it to them, if I am any judge of public taste in cars. "Two splendid models," was the general verdict. The ten inches added to the wheelbase have made possible coachwork roomy enough to carry five passengers if needed, while the "hotted-up" engines provide plenty of power. Owner-drivers will appreciate the many devices provided on both saloons to save them trouble and work in looking after the car. Small hubs and easily-cleaned wheels, streamlined body of all-steel construction, passengers

all sitting within the distance of the two axles, and a new type of hydraulic shock-absorber help to ensure comfortable motoring under all road conditions. The "Flying Ten" saloon is listed at £199, and the "Flying Light Twelve" is priced at £205. The new chassis is the same for both cars, only the "Twelve" has the larger engine. These engines are of the latest design, with pressure lubrication to the valve-tappets to ensure efficiency and silence. With the addition of these two new cars the Standard Motor Company has now a complete range of "Flying" models: the new "Flying Ten" rated at 9.99 h.p.; the new "Flying Light Twelve," rated at 11.98 h.p.; the "Flying Twelve," rated at 11.98 h.p.; the "Flying Sixteen," rated at 15.96 h.p.; and the "Flying Twenty," rated at 19.84 h.p. The "Sixteen" and "Twenty" cars have six-cylinder engines; the others have four-cylinder motors. K.L.G. plugs are fitted to Standard cars, and knowledgeable motorists are changing the ordinary type for the new platinum electrode K.L.G. plugs, as these give greater ease in starting and soot-up less frequently.

British racing drivers with British cars are hoping to capture the French Grand Prix for sports models this season, on June 28. The race is divided into three groups: for the formula handicap, Group I. up to two litres; Group II. for cars with motors of 2 litres to 4 litres cubic capacity; and Group III. for cars over 4 litres. The latter class has only received three entries—a Lagonda and a team of two Hudson cars. Altogether thirty-three entries for the race have been received by the Automobile Club de France, of which thirteen are in Group I. and seventeen in Group II. In Group I. England is represented by an official Riley team of two cars, with a third Riley entered by P. G. Fairfield, of E.R.A. racing fame. There is also an official team of two Singer cars, while that well-known Continental driver, M. J. Trevoux, has entered a Riley for his own mount in the race. So Riley and Singer cars will, with the big

Lagonda, fight the battle for Great Britain, though the Lagonda is being driven by Jean Leoz, so is somewhat mixed in its nationality as far as this event is concerned. Both Italy and Germany have



A CAR FOR A PAPAL VISIT: THE DAIMLER "STRAIGHT-EIGHT" LIMOUSINE SUPPLIED TO THE CARDINAL ARCHBISHOP OF ARMAGH FOR HIS FORTHCOMING VISIT TO ROME.

This Daimler was recently supplied to his Eminence Joseph MacRory, Cardinal Archbishop of Armagh, for his forthcoming visit to the Pope. It is seen standing outside the Archbishop's palace.



A HUDSON "SIX" DE LUXE SALOON BESIDE THE YPRES TOWER AT RYE.

entered cars to compete against the French and British vehicles. The French representatives include three Talbots from the French factory, but Delahaye are making a big bid for victory with nine cars entered. The German Bayerische Motoren Werke have a team of three B.M.W.'s, one of which will be driven by Mr. H. J. Aldington, the Frazer-Nash managing director, who holds the licence for making B.M.W. cars in England. Three Amilcars and a team of three Simca-Fiats—the latter being the Italian competitors—complete the field of entrants.

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## "THE 'GIGANTOLITHS' OF ONDRATICE,"

By Dr. KARL ABSOLON.

DR. KARL ABSOLON, the well-known archaeologist whose further discoveries on the vast prehistoric sites in Moravia are illustrated and described on six pages in this number, has recently published a monograph of associated interest on "The Rough Shapes of Quartzite Aurignacian Objects of the Palaeolithic Station of Ondratice in Moravia; the Typology of the So-called 'Gigantoliths'" ("Über Grossformen des Quarzitischen Aurignaciens der Paläolithischen Station Ondratice"; with 25 Plates and 26 Figures in Text; Published at Brünn). The monograph is a magnificently produced and printed work, of folio size, and is lavishly illustrated. The geographical, topographical, and historical aspects of the site at Ondratice have already been dealt with by Dr. Absolon in a previous monograph on Otaslavice, and he here confines himself to the subject of the gigantoliths. We may recall that Dr. Absolon referred to this subject in a series of articles published in *The Illustrated London News* in 1929, pointing out the great size of some of the stone implements found on the sites of settlements occupied by Aurignacian mammoth-hunters some 30,000 years ago. He then mentioned this entirely new "species" of implements found at Ondratice, which he named "gigantoliths" on account of their dimensions and weight. Pressure of time

and lack of funds have unfortunately forced Dr. Absolon to leave much interesting material unpublished; but the subject of the gigantoliths, he holds, is altogether of too great interest to be thus put aside. Archaeologists and students of prehistory will fully agree with him. Space does not permit of our detailing all the points made in the course of the treatise. Suffice it to say that Dr. Absolon considers that

these gigantoliths were adapted for carrying out tasks of a particularly heavy nature, as, for instance, the shaping of wooden stakes, quartering of big-game animals such as mammoth, the cutting off of thick hides (rhinoceros, for instance), and the breaking up of big bones. Dr. Absolon cites the occurrence of gigantoliths from various parts of Europe, including one that was found near Maidenhead and is now in the British Museum (Natural History Section). But he points out that although examples of gigantoliths can be found occurring in the productions of many stone-working industries, they are only found as rarities. At Ondratice, on the other hand, gigantoliths are found in great numbers, characterised by distinctive workmanship. He is careful to mention that the reason for this peculiarity of the Ondratice site is not clear at the moment. A palæo-ethnological reconstruction of the settlement is, unhappily, not possible, since the upper strata have been broken up by ploughing. Among the numerous illustrations with which the monograph is furnished is one of a "killer-stone," such as figured in a pictorial reconstruction of the life of the mammoth-hunters drawn for this paper by the late A. Forestier and published at the end of 1929. This illustration showed a mammoth trapped in a pit being killed by hunters battering it with such a stone let down from a secure vantage point by a rope. Dr. Absolon considers that the huge stone found at Ondratice was probably employed in the same way.



OFFICIAL INTEREST IN DR. KARL ABSOLON'S PREHISTORIC DISCOVERIES IN MORAVIA, WHICH ARE ILLUSTRATED IN THIS ISSUE: DR. BENESH, PRESIDENT OF CZECHOSLOVAKIA (LEFT), VISITING PREHISTORIC EXHIBITS AT BRÜNN; WITH DR. ABSOLON BESIDE HIM.

From time to time we have given extensive accounts of Dr. Karl Absolon's remarkable discoveries of the culture of the mammoth-hunters who inhabited Moravia 30,000 years ago. In this issue will be found new illustrations of these finds. Seen in the above photograph are (l. to r.) Dr. Benesh, Dr. Karl Absolon, and Mme. Benesh; while on the right (with walking-stick) is seen M. Jan Cerny, Governor of Moravia.

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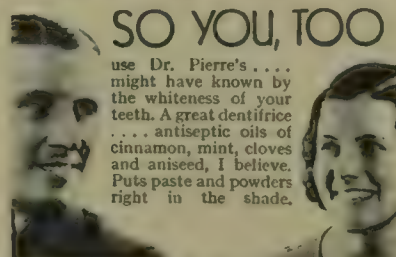


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## THE PLAYHOUSES.

### "THE TOWN TALKS," AT THE VAUDEVILLE.

MR. ANDRÉ CHARLOT'S latest revue is an excellent example of its kind. It is not fantastically spectacular; yet, on the other hand, the Theatre Royal, Back Drawing-Room, touch is not as pronounced as usual. It deserves comment that all the sketches come from the pen of one author, Mr. Arthur Macrae; and Mr. Vivian Ellis is solely responsible for both words and music. June, long admired as a graceful dancer, and more recently winning fame as a singer, now displays hitherto unsuspected talent in burlesque. Her impression of a juvenile film star is extremely funny and her burlesque of Miss Elisabeth Bergner is uncannily lifelike. By a coincidence, probably not noticed by the producer, most of the sketches take place in bedrooms. Happily, Mr. Arthur Riscoe contrives to get a touch of variety into every one of his pyjama-ed appearances. As a week-end staying in one of those draughty, teetotal, early-rising houses which most of us have sworn never to visit again, he is pathetically natural. Those with weak digestion will probably find much to admire, if not imitate, in his Mid-Season Nightmare after a hot lobster supper. He (still in bed) also gives a delicious impression of Sir Cedric Hardwicke in "Tovarich." The score of Mr. Vivian Ellis is always tuneful and his lyrics are unusually witty. Altogether, this may be regarded as one of the best revues Mr. Charlot has yet staged.

### "ALL ALIGHT AT OXFORD CIRCUS," AT THE LONDON PALLADIUM.

While not quite a revue, this is rather more than a variety entertainment. Mr. Harry Roy, who conducts a band when he has nothing else to do, proves once again that nowadays music is not enough. Looking something like Mr. Nelson Keys giving an impersonation of Mr. Eddie Cantor, he strolls through the show; sometimes riding an elephant, occasionally acting as "stogie" for the comedians, and, between whiles, conducting his band. Mr. Al Trahan also supports the theory that music is not enough. He is a brilliant pianist, and has an excellent bass-baritonish voice... but it is his fooling while displaying both these

accomplishments that enables him to "top the bill." Messrs. Flanagan and Allen, a pair unique in that Mr. Chesney Allen, the "feeder," is as good in his own line as Mr. Bud Flanagan is in his, score their usual success.

## THE WORLD OF MUSIC.

### BEECHAM AND BERLIOZ.

THE Royal Philharmonic Society's last concert was partly choral, including as it did Delius's "Song of the High Hills," in which the Royal Opera Amateur Chorus did excellent service, making one look forward with pleasurable anticipation to their participation in the great concert of the Philharmonic Society at the Queen's Hall on April 2, when Sir Thomas Beecham is going to give the London public an opportunity of hearing Berlioz's great work, "The Damnation of Faust." In view of the Berlioz revival, all musicians and amateurs will be looking forward to this concert with special interest, for it is only lately, under the lead given on the Continent by Busoni and other eminent modern musicians, that the music of Berlioz is beginning at last to be understood. It was far too individual and difficult to receive adequate appreciation in the nineteenth century, but now that we have taken the measure at last of Brahms, Wagner, Tchaikovsky, and their contemporaries, there is some chance of our being able to give Berlioz his proper due.

One of the first steps towards this possibility of a new valuation of Berlioz was taken in the same week as the Philharmonic Concert by the Courtauld-Sargent Concert Club, when Dr. Malcolm Sargent conducted Berlioz's "L'Enfance du Christ" ("The Childhood of Christ"), at the Queen's Hall, with specially selected choir. It is about fifty years since this work was last performed, and very few people outside a small number of musicians were prepared for the revelation they received on March 9 and 10 at the Courtauld-Sargent concerts of the Berlioz "L'Enfance du Christ." A well-known music critic passing me as he left the hall on the Monday night said: "To think that this work is never done, while 'Elijah' is performed regularly several times a year!" I absolutely agree with him, and I would go so far as

to say that there does not exist anywhere in music more sublime pages than can be found in Berlioz's "L'Enfance du Christ." This is really inspired music, with moments that make one exclaim: "If only this would go on for ever!" Such things as the instrumental fugal opening of the second section, "The Flight into Egypt," are not surpassed by Bach at his greatest; whilst the choruses of the shepherds and the invisible angels belong to the simplest and most ineffable music ever written. As for the trio of flutes and harp, I do not know, either in Beethoven, Schubert, or Mozart, a more moving or beautiful creation. But with these extraordinary beauties there are pages of such strange fantasy—for example, the conjuration of the sorcerers and the Nocturnal March—such as nobody but Berlioz has ever conceived. It is these which still confound the academic musician and make him hesitate to give Berlioz the place which one of the greatest of living musicians has declared to be his due—namely, as "the last of the great masters." Perhaps Sir Thomas Beecham's performance, on April 2, of "The Damnation of Faust" will finally set Berlioz firmly in the hearts of English music-lovers. I am sure that Sir Thomas will spare no effort to make it so. In the meantime, Dr. Sargent is to be congratulated on his fine work of preparation and performance of "L'Enfance du Christ."

The rest of the Philharmonic Society's programme was made up of Weber's "Freischütz" Overture, Haydn's "Clock" Symphony, de Falla's "Nights in the Gardens of Spain," and Chabrier's "España." Mr. Clifford Curzon was the soloist in the "Nights in the Gardens of Spain," and his fiery pianistic brilliance and musicianship helped to make the most of all the life and colour in de Falla's Spanish music. The Haydn "Clock" Symphony is a delightful work and it was splendidly played by Sir Thomas Beecham and the London Philharmonic Orchestra.

A special word of praise must be given to Sir Hamilton Harty for his performance with the B.B.C. Symphony Orchestra of Berlioz's "Messe des Morts," and his "Symphonie Funèbre and Triomphale" on the preceding Wednesday. This was one of the most exhilarating concerts I have been to for years, and the enthusiasm of the audience was altogether exceptional.

W. J. TURNER.



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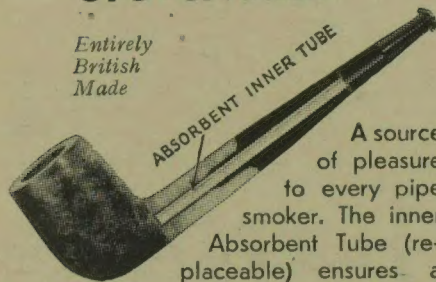


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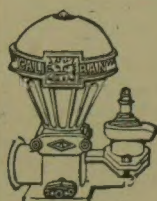
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